

• SOUND • LIGHTING • VIDEO • PERFORMANCE • MUSIC • BUSINESS •

# Mobile Beat

THE MOBILE ENTERTAINER'S MAGAZINE • WWW.MOBILEBEAT.COM

ISSUE 155 MARCH 2014

WWW.MOBILEBEAT.COM

## ARE YOU READY FOR SUMMER?

### GEAR

New at NAMM

Yamaha DXR10 and DXS12 Sub  
Reloop Beatpad Controller  
Sennheiser HD-25 Headphones

### FEATURES

Getting Started with Big Screens  
Pinterest 101 for DJs

### BUSINESS

Compensating the Boss  
The REAL Reason  
the Bride Didn't Hire You

### PEOPLE

Jordan River  
Ken Petersen

### INSIDE THE INDUSTRY

Select Mix

### TECH

Taming Temperature & Moisture

### MUSIC

Successful Preteen Events







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\* PATENT PENDING

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# SONIC BOOM

## THE **EVOLVED** SRM SOUND

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Strap in and hold on. The all-new Mackie SRM pro-grade wood enclosures are packed with 1600W of class-destroying power and digital features that you can use, including an industry-first feedback destroyer, application-specific speaker modes and an integrated 2-channel mixer. Don't spend more for far less power when SRMs deliver the breakthrough performance you need to make your own sonic boom.



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SRM550

SRM650



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**A**lthough it may seem as though spring will never come, summer will actually be upon you before you know it.

Summer is a good time to try new things and maybe get a handle on the art of making midweek money. In this issue you'll learn about getting started in the realm of outdoor movies, projected on inflatable screens. This concept isn't new, but is always worth a look. Robert Starkey, along with Ryan Burger, gives you the rundown.

How about a new spin on an old favorite? DigiGames has brought bingo into the 21st century with its newly release Extreme Bingo program. We talk with Tom Dorsher about its genesis.

Another new concept, especially important to wedding DJs, is the use of Pinterest, the social sharing site. New writer Staci Nichols provides a thorough introduction to this powerful new way to connect with your couples.

Summer can also get pretty hot, and



Arnoldo Offermann offers his alternative take on the whole "more than a DJ" discussion—you'll be surprised at his conclusions.

We'll cover the gamut from kids' events (Jay Maxwell), to senior venues (Jim Papa), as well as a bunch of other relevant business topics.

In the gear arena, our NAMM report puts a spotlight on what's new and cool from your favorite manufacturers. We also review: the power-packed combo of Yamaha's DXR10 top speaker and the DXS12 sub; the Beatpad controller from Reloop; Sennheiser's HD-25 headphones; and much more.

This issue of Mobile Beat is chock full of ideas to work on for summer and beyond.

And don't miss our MBLV18 photo highlights—they are sure to whet your appetite for the next MB show, especially if you missed it this year.

– Dan Walsh, Editor-in-Chief

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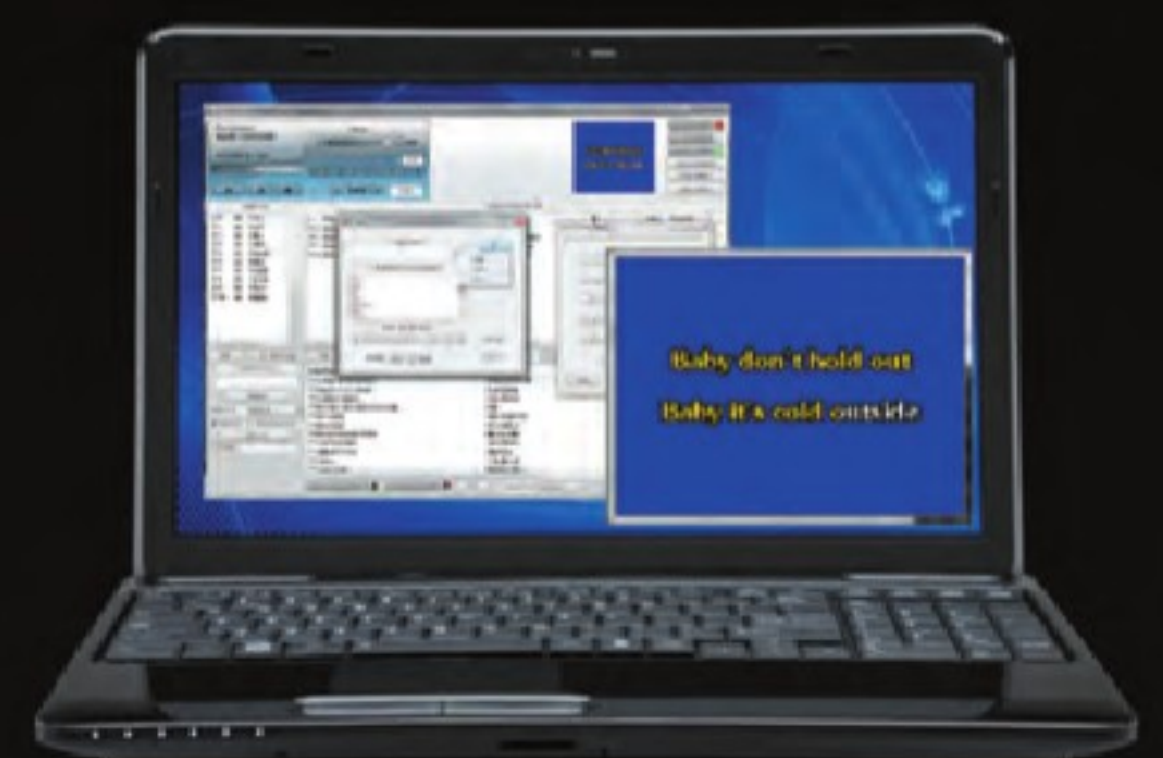
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\*Additional Charges Apply.



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# NAMM, A to Z

Every year brings an exciting crop of new toys, er, tools from the many DJ-oriented manufacturers who help populate the nation's largest trade show for anything even remotely music-oriented: the NAMM Show.

This event boasts over 1,500 exhibitors, 5,000 brands and just over 95,000 members in attendance. Once again we're here to bring you highlights of some of the products we found that we thought would be of interest to DJs. Look for further details on many of these items, as well as reviews, in upcoming Mobile Beat issues. Without further ado., NAMM for DJs, A to Z.



## Alesis

**MicLink Wireless Rechargeable Digital Wireless Mic Adapter**, converts any Lo-Z dynamic mic to a wireless system.



## Allen & Heath

**Xone:23** - 2-channel DJ mixer club-level features like the Xone filter with resonance control, VCA faders, and more.



## American Audio

**EMC GLOW** - In development, this is a 2-ch controller with soundcard, pro outputs and touch-sensitive jog/scratch wheels; and yes, it glows in the dark.



## American DJ

**Inno Spot Pro** - A compact, intelligent moving head featuring a bright 80W LED source, 6 rotating replaceable gobos, 8 colors plus white, and separate gobo/color wheels.



## Arriba Cases

**AC-410** - Sturdy bag for 4 flat par lights, perfect for transporting uplighting gear, with adjustable interior pads.



## Audio-Technica

**BP894 MicroSet® Subminiature Cardioid Condenser Headworn Mic** - Features a rotating capsule housing allowing the user to aim it precisely.

# CES: That "Other" (Humongous) Trade Show

By Ryan Burger

While professional DJ gear isn't really "consumer electronics," the CES show is always showing the latest in high tech gear—which often includes DJ sound and video hardware (although usually not much in the lighting area). I was on hand at January's CES for four days of press conferences, celebrity citings, conversation with core DJ industry members, and other companies DJs might be interested in.

To give you an idea what this show is like, in pure size: It boasts more than 150,000 attendees, 3,500 exhibitors, more than 250 conference sessions and 850 speakers, with over two million net square feet of exhibit space at the 2014 CES, according to Tara Dunion of the CEA (the



Consumer Electronics Association, the show's affiliated association).

Here are some of the companies I encountered who have DJ-centered products:

**Monster** ([www.monster.com](http://www.monster.com)): This is

a brand that DJs know, without a doubt, with many endorsed celebrity products, including headphones. At their press conference Shaq showed up on the stage and they announced new lines coming out connected to Nick Cannon (*America's Got Talent* and DJ). They've also hooked up with the developers of Micro-DJ hardware and their Go DJ Controller.

Also, look for an interview with Nick Cannon in MB soon, including info on his latest project, a DJ reality show. He told the crowd the show involved, "Young kids who may not have the proper guidance and just need some direction, connecting them with a world-famous DJ and not only giving them the skills of a DJ, but just helping them with everyday skills and motivating them and uplifting them and watching that journey. It shows the power of music, sound and how it can change someone's life."

**Jabra** ([www.jabra.com](http://www.jabra.com)): Well known



# NEW POWER-PACKED FOR MOBILE PERFORMERS



## SlimPAR™ HEX 3 IRC

- Low-profile LED par with 6-in-1 LED technology (RGBAW+UV)
- Built-in infrared remote control capability



## EZPin™ IRC EZPin™ Pack

- **Battery-powered** LED pin spot, perfect for lighting centerpieces, cakes, and focal points
- The EZPin™ Pack Bundles 6 EZPin™ IRC fixtures and 1 IRC-6 remote into an easily transportable VIP Gear Bag perfect for the mobile entertainer



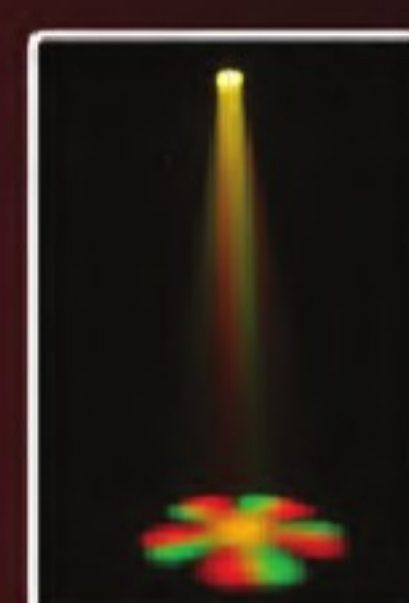
## SlimPAR™ HEX 6 IRC

- Generates a broad spectrum of colors and achieve natural-looking color temperatures with first of its kind 6-in-1 LED technology



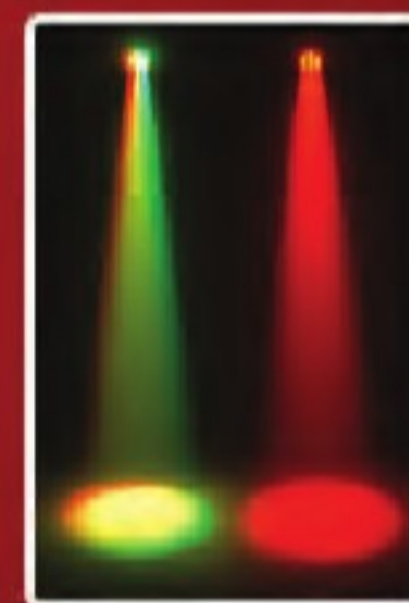
## EZwedge™ Tri

- **Battery-operated**, tri-color LED wash light fits perfectly inside TRUSST® Goal Post and Arch Kit truss systems
- Rechargeable, lithium battery lasts up to 20 hours from a single charge



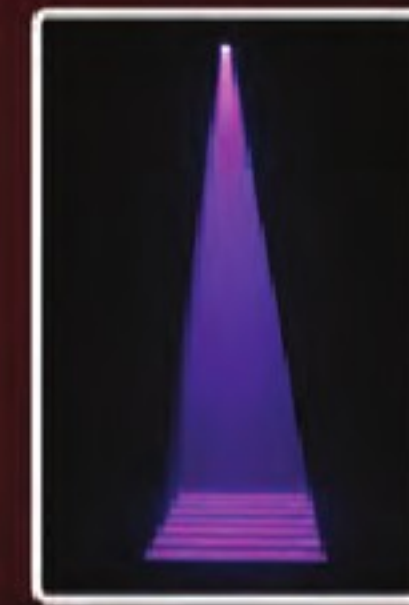
## Intimidator™ FX 350

- Create dynamic shows using 24 built-in, easy to recall light patterns that replace the need for gobos



## Intimidator™ Wash Zoom 350 & 250

- Generate complex looks easily with built-in, eye-catching auto programs with sectional control
- Feature-packed compact moving head wash fitted with 20 W quad-color RGBW LEDs



## Intimidator™ Spot 400 IRC

- Exceptionally bright, 140 W LED moving head spot designed for large events



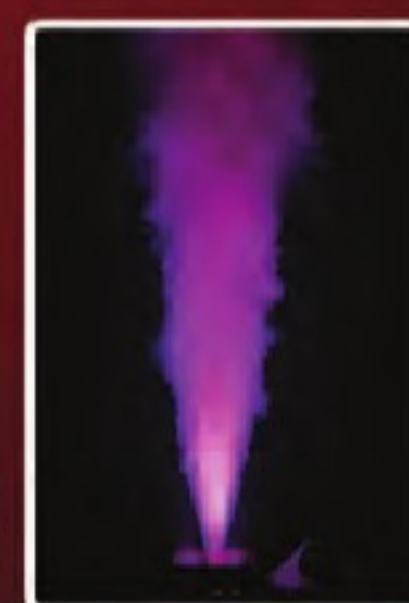
## Scorpion™ Dual

- Dual FAT BEAM™ aerial effect laser, perfect for events with fog or haze



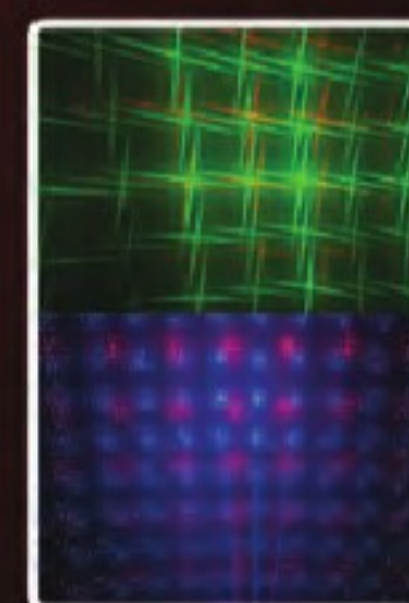
## Hurricane™ Haze 3D

- High output fills large rooms quickly and emits a continuous output



## Geyser™ RGB Jr.

- Produces a pyrotechnic-like effect by emitting 15-foot-high blasts of color, fog and light



## EZ MiN™ Laser FX & RBX

- **Battery-operated** laser with a run time of up to 6 hours from a single charge with the rechargeable, lithium battery
- Generate eye-catching effects with sound-activated and automated programs



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Lighting Line Of The Year

**CHAUVET**  
www.ChauvetDJ.com



## NAMM...

**Behringer**

**CMD DJ Controllers** - Very cool-looking line made in alliance with IMAGE LINE, the company behind Fruity Loops and Deckadance software.

**Blizzard Lighting**

**HotBox™ EXA** - Uses 6-in-1 LED lighting technology that combines traditional RGB plus amber, white and true UV.

**CHAUVET Lighting**

**Intimidator™ Wash Zoom 350 IRC** - Among their many innovative new lights, this moving head wash fixture features 20-watt quad color LEDs and a motorized zoom control.

**Denon DJ**

**MC6000 MkII** - 19" controller / 4-channel standalone mixer, featuring an updated layout and Serato compatibility.

**DJ Tech**

**DIF-1M** - Adds MIDI controls and DVS mode to their basic, solid DIF-1S mixer.

**Electro-Voice**

**ETX Series** - (ETX 12P pictured) Includes a unique single-knob DSP interface with LCD, FIR-Drive performance optimization and Signal Synchronized Transducers (SST) waveguide design.

**Frankenstand**

**Generation 4** - Features upgraded hardware and gas shock, and multiple lift-power options.

**Gator Cases**

**Frameworks** - New in the line were two unique mounts perfect for iPads and other tablets; will put your gear right where you need it.

**Gemini Sound**

**Slate4** - A lightweight, 4-ch controller with high-quality control pads; interfaces directly with Virtual DJ.

**Hercules**

**DJControlWave** - Slim, stylish, lightweight, iPad-integrated, completely wireless controller utilizing Bluetooth.

TURN TO PAGE 50

## CES...

for their bluetooth headset devices, they are adding more DJ-centric gear. While not spot on for the DJ, the Jabra Revo Wireless is a fantastic product that DJs are considering when looking for a high-end set of headphones in the \$200-\$250 price range. Primarily pushed for their bluetooth wireless connectivity, they also have a wired option. Now if someone would make a bluetooth transmitter that we could just plug into our DJ mixers/racks.

**PocketPlug** ([www.goprong.com](http://www.goprong.com)) / **Duracell Powermat** ([www.duracellpowermat.com](http://www.duracellpowermat.com)): As a smartphone junkie, I'm always in need of a charge. Two solutions among the many available at CES caught my eye. The Prong Pocketplug is a case with a power plug built into it. If you need a case to protect your device and don't want to carry a charging cable around, this is for you. Duracell is working on getting



the Powermat wireless charging system built into all kinds of meeting places, such as Starbucks. You will get a unit that plugs into the bottom of your phone and then you'll just set it on the right place on the tables at selected Starbucks and other locations and get a conductive charge-up.



Doc from *Back to the Future*, who pulled up in a fully decked out Delorian time machine. Gibson is the parent company of DJ/pro audio gear makers Stanton and Cerwin Vega. **MB**



# REDLINE SERIES

In the 1990's, Odyssey introduced the first ever bag specifically designed for the DJ community. More than a decade later, the company that pioneered a new lifestyle for the mobile artist continues to lead the industry with innovation, and now proudly presents the **REDLINE SERIES™**.

Designed for today's highly advanced digital **DJ, PRODUCER,** and **REMIXER,** the **REDLINE SERIES™** combines real-world fit and function with creative applications, addressing the demands and needs of the dynamic mobile artist.

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**BRL17C**

**BRL  
RMXBP1**

**BRL  
DIGITAL**

**BRL  
DIGITAL2XL**

**BRL  
DIGITALXL**

**BRL17W**

**BRL  
CONTROLW  
BACKSPIN2**

**BRLTECH**



**ODYSSEY**  
INNOVATIVE DESIGNS





HEY GANG,  
WISH YOU COULD HAVE  
BEEN AT THE MOBILE BEAT  
SHOW WITH ME! I SENT  
ALONG A FEW SHOTS  
OF THE "SERIOUS FUN"  
WE HAD, WHICH I HAVE  
HELPFULLY MARKED  
UP TO LET YOU KNOW  
JUST WHAT YOU WERE  
MISSING! - ED

9362233427

LAS VEGAS NV-891  
06 FEB 2014

ROBERT PARK CA 94025



PARTY THE  
FIRST NIGHT  
WAS IN  
CLASSIC  
VEGAS STYLE,  
WITH THE  
"RAT PACK"  
IN PERSON

MBLV NOW HAS FOUR FULL DAYS OF  
LEARNIN'...THATS IF YOU SURVIVE  
YOUR NIGHTS OUT ON THE STRIP...;-)



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# MBLV 18

MOBILE BEAT LAS VEGAS DJ SHOW  
FEB 3-6, 2014 ~ RIVIERA CASINO & HOTEL

## PROGRAM

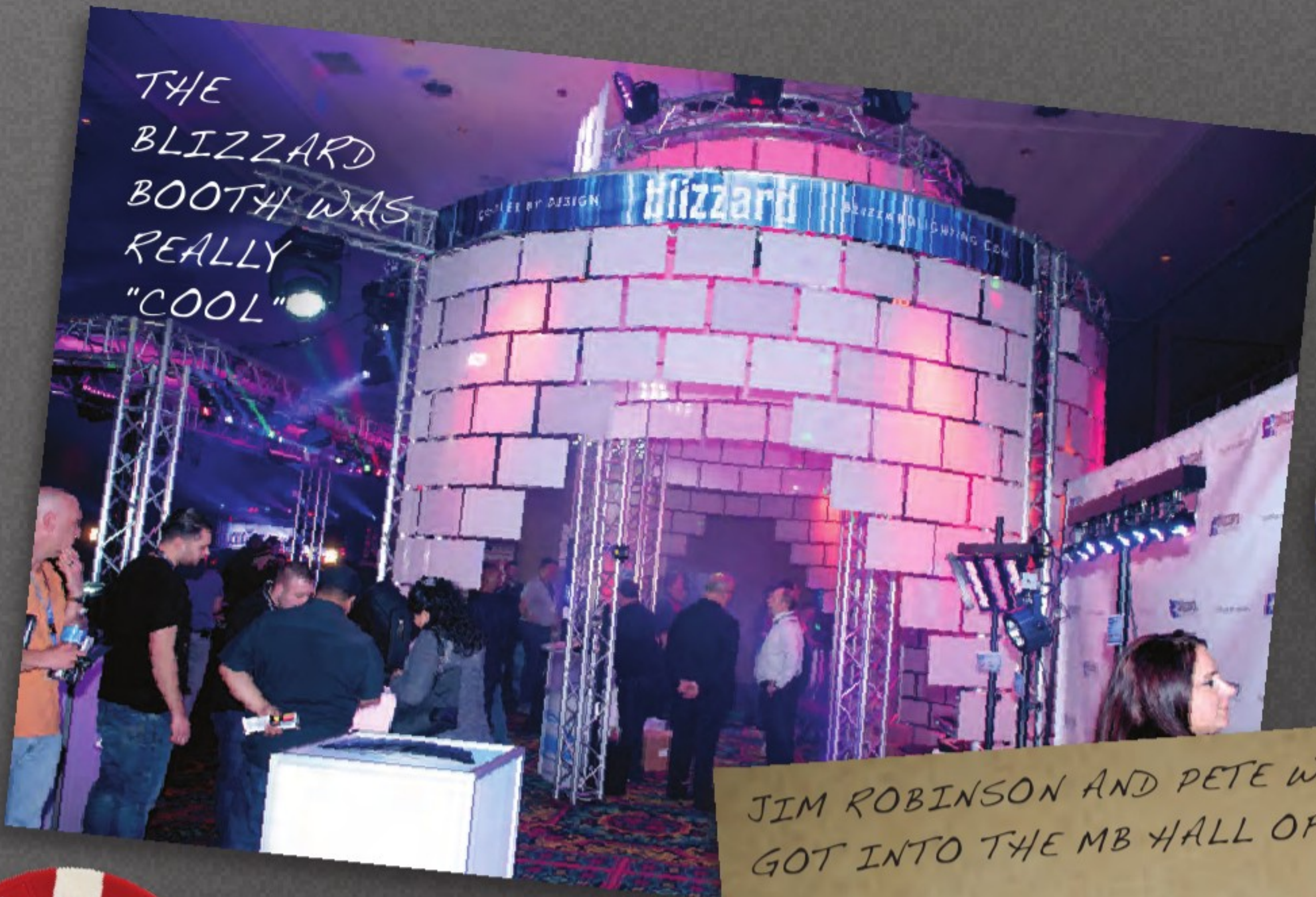
FINANCIAL GUY  
CHRIS HOGAN  
(A DAVE RAMSEY  
DISCIPLE)  
ROCKED THE  
KEYNOTE  
ON "ENTRE-  
LEADERSHIP"

AS ALWAYS, THE SHOW FLOOR WAS  
PACKED WITH AWESOME NEW GEAR  
AND INCREDIBLE DEALS...



WON'T SAY HOW  
OLD PARTY  
HOST JOHNNY  
ROZZ TURNED  
DURING THE  
SHOW, BUT  
HE CAN STILL  
HOLD HIS  
OWN... CAKE  
THAT IS.





THE  
BLIZZARD  
BOOTH WAS  
REALLY  
"COOL"



JIM ROBINSON AND PETE WERNER FROM PROMO ONLY  
GOT INTO THE MB HALL OF FAME...



JIM R

PETE W

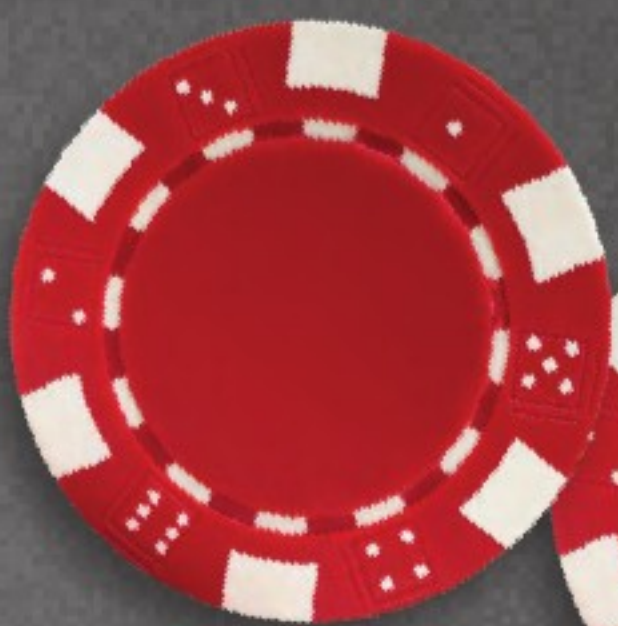
MIKE B, SHOW  
GODFATHER

RYAN B,  
MB PREZ



SHE RAN CALL  
WILDFIRE  
SHE RAN CALL  
WILDFIRE  
SHE RAN CALLING  
WILDFIRE

THERE WAS A SPECIAL FOCUS ON  
KARAOKE AND HISPANIC DJS THIS YEAR





DJ UNK TORE  
IT UP ON THE  
EXHIBIT HALL  
STAGE!



TONE LOC MEETS  
AND GREETS  
TRICERASOFT  
V.I.P. JACK  
MILLER



DJ CASPER  
HANGIN' WITH  
PHOTOGS TOM &  
BENITA CHAPUT



MBLV18 SENSATIONAL  
GIVEAWAY

RANE MP25 MIXER  
MACKIE SRM-650 SPEAKERS  
V-MODA M-100 HEADPHONES  
FRANKENSTANDS - NEW 4TH  
GEN TRIPODS  
ODYSSEY CASES  
NLFX PLATINUM  
AUDIO+POWER ALL-IN-  
ONE CABLES  
ADJ ULTRA BAR 9 &  
MEGA FLAT TRI PAK  
DIGIGAMES TM20  
WIRELESS BUZZER  
PROMO ONLY POOL -  
PREMIUM PKG  
METAMUSE MEDIA, KJAMS  
2.0 KARAOKE APP  
TRICERASOFT - FULL YEAR  
OF KARAOKE STREAMING



CAN YOU BELIEVE ONE DUDE WENT HOME WITH ALL  
THIS STUFF?! HIS NAME WAS JON HATCHER,  
FROM A MUSIC PLUS IN DENVER, CO





TUNED EARPLUGS . 12dB REDUCTION . FILTERS HARMFUL NOISE



v.modafaders

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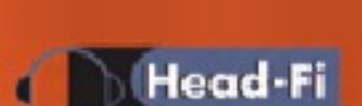


# crossfade M-100

WINNER OF 12+  
EDITORS' CHOICE AWARDS



LASER ENGRAVING INCLUDED  
at V-MODA.COM

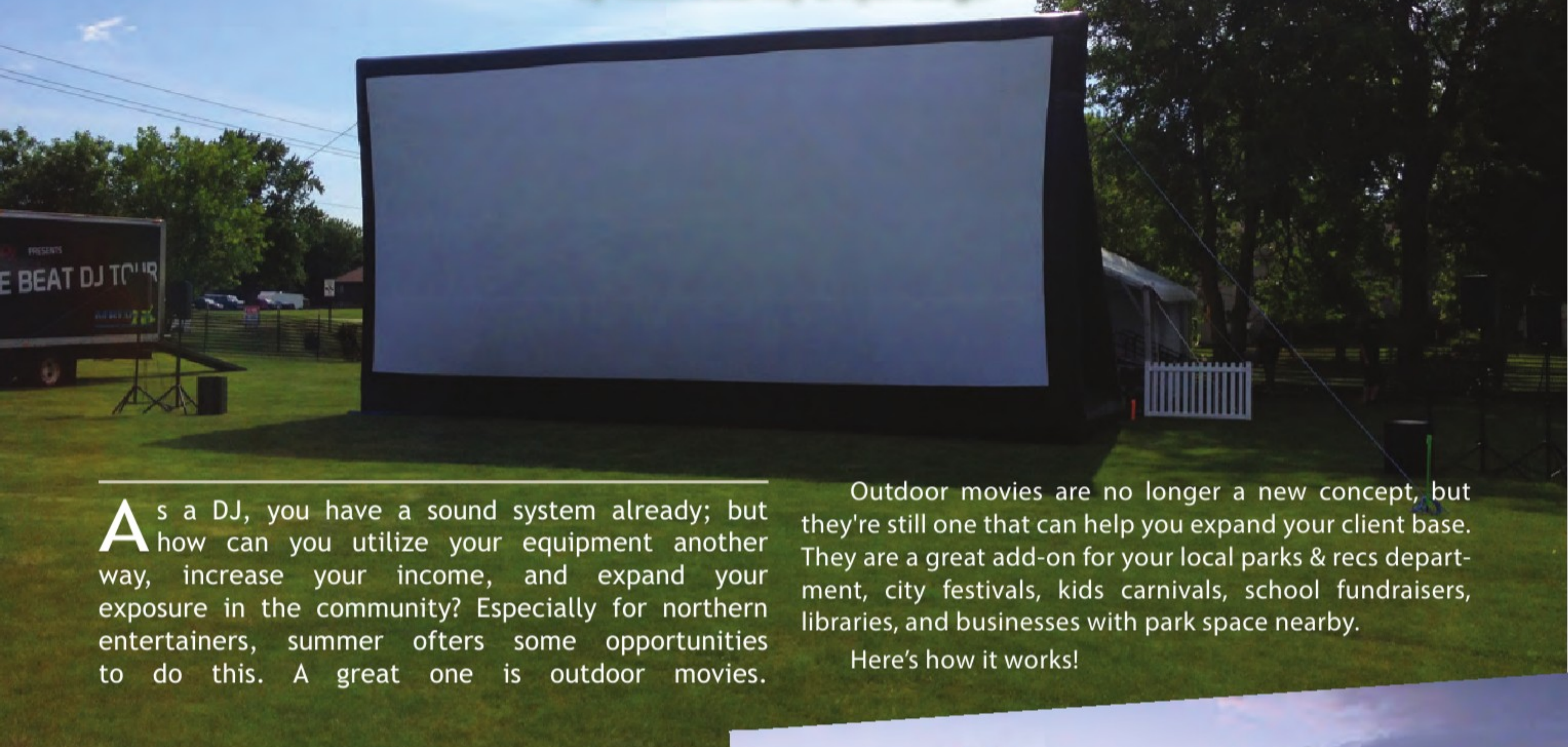




# Getting Started with Big Screens

FILL SUMMER NIGHTS WITH FUN AND YOUR POCKET WITH MORE CASH

By Robert Starkey & Ryan Burger



**A**s a DJ, you have a sound system already; but how can you utilize your equipment another way, increase your income, and expand your exposure in the community? Especially for northern entertainers, summer offers some opportunities to do this. A great one is outdoor movies.

Outdoor movies are no longer a new concept, but they're still one that can help you expand your client base. They are a great add-on for your local parks & recs department, city festivals, kids carnivals, school fundraisers, libraries, and businesses with park space nearby.

Here's how it works!

## PLANNING

Movie Start Time is best at dusk. A free resource we use is [www.sunrisesunset.com](http://www.sunrisesunset.com).

You will want to arrive two to three hours early to set up the sound and the screen. Playing music and making the screen visible will remind passers-by of the evenings event. Songs like "Celebration," "Old Time Rock & Roll," "The Cupid Shuffle," and others can build up your audience and offer great pre-show entertainment and company promotion.

As the sun sets, you will want to begin to warm up your projector (and the crowd) by showing either sponsor advertisements, an upcoming movie schedule, or 10 to 15-minute long cartoons.

Five to ten minutes prior to starting the movie, you'll want to welcome the guests, introduce yourself, and introduce your sponsor(s) who will likely have something they wish to say.

## EQUIPMENT

A great option for purchasing the gear to get started is eBay. At the time of this writing we searched eBay for the keywords "inflatable movie screen" and came across a 26 ft. by 13 ft. inflatable screen, with free shipping, for only \$3,789. The larger the screen, the more it's going to cost. Smaller options are available.

In addition to the movie screen, you're also going to need a projector. You will want one that puts out more than 3,500 lumens. We suggest also having a secondary projector on standby, in case of an emergency. This will allow you to quickly swap out the



projector in case a bulb fails. Swapping out a projector is a lot faster and easier than swapping out a bulb.

For playing the movie, you'll obviously need a DVD or BluRay player available at your local electronics retailer. There are many



## Other Ways to Use the Screen

- If you have a 2-Watt FM transmitter, you could set up a nostalgic "drive-in" setting where attendees tune into your designated station to hear the movie.
- A poolside movie night can be promoted as a "dive-in," as well.
- Your equipment can be used for video gaming, which does not require licensing, and can open the door to many other private parties such as kids' birthdays and graduations, as well as events at teen centers.
- Projecting music videos is another way to utilize the screen without additional licensing costs.
- Some businesses and event producers may rent out your screen as a billboard to promote items of interest to them.
- For a large New Years Eve event, your screen provides the option of projecting the countdown in grand style, and can bring in a sizeable amount of income as a holiday premium.

models available, however I've stuck with a Sony unit because played every disc I've ever put into it without issue.

Additional equipment you will want to have includes the following: basic flood lighting is important to have before and after the movie for your teardown and the public's general safety. Having a tarp to lay down prior to inflating your screen will ensure that no sharp rocks or other objects puncture your frame. Caution tape may also be used to mark off pathways you do not want guests to walk through, to avoid cables laying on the ground.

### LICENSING

Wait a minute, you might be thinking, what about the legalities of public performance? Here's the good news: It won't cost you much. The average movie license is \$250 to \$350 for a one-time viewing.

There are the two licensing companies you can work with: Swank Motion Pictures - [www.swank.com](http://www.swank.com). With Swank, you'll first set up an agreement as an "Equipment Provider," then you can apply for your first movie license. Once they have checked availability, provided you the official quote, and taken payment for the license, they will ship you the DVD you will use. They also include a return shipping label which pays for the return of the movie after your viewing.

Criterion Pictures - [www.criterionpicusa.com](http://www.criterionpicusa.com). With Criterion, you pay for the movie license, but you provide your own copy of the DVD you will be using for the event.

A question we often hear asked is, "Do you have to purchase a license even if it's in a clients backyard." The answer is simply...

Yes. Anytime a movie is shown outside of a home, a license is required. (However, churches are allowed to show religious films with no licensing.)

Movie titles are usually available for licensing right around the time they become available on DVD. The licensing companies allow ample time for movie theaters to show the movie before they are released on DVD.

Another thing to note is that Disney movies are only available to be shown during certain months, as set by the Disney Company. Your Swank Representative can help you further with this information.

### SPONSORSHIPS

A great way to cover the cost of the movie license, and your equipment rental, is through obtaining sponsorships. Add up the cost of the movie license plus the cost of advertising. If you work with your local parks & recs department, you may get park permit fees waived, and additional advertising with them on your side.

You may want to offer to allow the sponsor speaking time prior to the start of the movie, booth space, banner display space, or other perks to entice them to join your venture.

Although the inflatable movie screen is certainly a large piece of gear to work with, the whole concept of presenting the outdoor movie is surprisingly simple to execute, if you have all your bases covered. It can be a great way to add income during the summer, or any time of year, if you are in a warmer climate. **MB**

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# Bingo Goes to Extremes

A LOOK BEHIND THE SCENES AS A NEW MIDWEEK MONEY OPPORTUNITY EMERGES

**T**his time around we talk to DigiGames' president and creative force, Tom Dorsher, about his company's latest way to help DJs get a bigger chunk of Midweek Money.

**M B:** What led DigiGames to focusing on bingo?

**T D:** Over the years, our customers have frequently asked us "Why doesn't DigiGames make a Bingo game?" We had many times discussed making some unique version of Bingo that would be unique and help entertainers book more shows. It just made sense that DigiGames would get into this market, as Bingo is used worldwide in practically at any corner bar.

**M B:** How'd you come up with the idea?

**T D:** Since Bingo is so popular, at first it didn't make sense to re-invent the wheel. But when examining what was, or was not, available we found that a lack of options was missing. For example, we tried to find a software program that would use picture files and place them randomly across Bingo cards and also provide video screen support to randomly display

appear on the video screen and players find the answers on their cards and mark them. Then, when Minute to Win It became wildly popular, we then explored bringing physical challenges into a Bingo game.

One day while playing a Name That Tune game at a corporate event the lights went off in my mind. What if a song or video played and people have to solve the song title, or artist, or year released, or singer's name and find the matching information on a Bingo sheet! While the other ideas are great, and are supported by Extreme Bingo, we determined that bringing together Name that Tune with Bingo would be the top use for Extreme Bingo. The programmers went to work to make a program that would use songs an entertainer already has on their computer, print customizable Bingo cards, create random play lists and make use of a video screen.

**M B:** Without revealing trade secrets, can you tell us how Extreme Bingo was developed?

**T D:** We have a great team of expert programmers that turn pages of ideas into reality. Many of us here at DigiGames are also professional entertainers so we are in a great position to test software changes before putting the software into the hands of our clients. Excellent feedback poured in from our sales team with ideas how to make it even better. Additionally, we get really good ideas from our customers and we go to work to implement them. Our customers love how they submit a suggestion and quite often the very next day there is a free update which has their suggestion built into Extreme Bingo. Development is an ongoing process. We are never complacent with any of our

pictures players have to find on their cards. Another variation missing is text on Bingo cards that would best match the picture shown on the video screen, like names of famous presidents, singers, landmarks, etc. We also found missing in the market place a software tool for traditional bingo where a software program takes the place of bulky Bingo drums which takes considerable transport space. From there we explored Trivia Bingo, where trivia questions would





# EXTREME BINGO

SOFTWARE

EXTREME FUN  
EXTREME INCOME

**EXTREME BINGO**

CLASSIC TUNES				
THE BUSBY AND THE MASTER - SPRING THE MOOD	SHANIA TWAIN - HAVIN' A PARTY	BRITTANY SPEARS - TOXIC	LIL JON - GET LOW	USHER - YEAH
DIAMOND RIO - ONE MORE DAY	GEORGIA SATELLITES - CHANGE IN MY POCKET	HOUND DOG	UNCHAINED MELODY	RIGHT THUR
FRANKIE CARLE - MISSOURI WALTZ	U GOT IT - BAD - USHER	VAN MORRISON - BROWN EYED GIRL	PLEASE REMEMBER ME - TIM MCGRAW	HEY BABY - NO DOUBT W/BOUNTY KILLER
PAINTED - SOFT ELL	ANGEL - SHAGGY	50 CENT - CANDY SHOP (EDITED VERSION)	JAMES BROWN - I FEEL GOOD	KISS - I WANNA ROCK
Y EYE USE - TOWN	SHOUT - OTIS DAY	COWBOY JUNKIES - RIVER WALTZ	WHENEVER WHEREEVER - SHAKIRA	STROKIN' - BOB SEGER - OLD TIME
CLASSIC TUNES				
IN DA CLUB - 50 CENT	ALISON KRAUSE - WHEN YOU SAY NOTHING AT ALL	BEE GEES - STAYIN' ALIVE	PAT BENETAR - HIT ME WITH YOUR BEST SHOT	
DJ OTZI - HEY BABY	GWEN STEFANI - IF I WAS A RICH GIRL	THE DAY THE MUSIC DIED	NEIL DIAMOND -	
LOS DEL RIO - MACARINA	TRAVIS TRITT - BEST OF INTENTIONS	CHEAP TRICK - I WANT YOU TO WANT ME	NELLY - HOT IN HERE	LOS DEL RIO - MACARINA
EVANESCENCE - MY IMMORTAL	VILLAGE PEOPLE - YMCA	COWBOY JUNKIES - RIVER WALTZ	YING YANG TWINS - SALT SHAKER	AMAZED - LONESTAR
		JAMES BROWN - I FEEL GOOD	52 TAINTED LOVE - SOFT CELL	MICHAEL JACKSON - BILLY JEAN
				HOUSE OF PAIN - JUMP
				CHUCK BERRY -
				NO DOUBT - HELLO GOOD
				I WILL SURVIVE -
CLASSIC TUNES				
HARD DAY'S NIGHT - BEATLES	THE WAY YOU LOOK TONIGHT - FRANK SINATRA	NELLY - HOT IN HERE	HERO - ENRIQUE IGLESIAS	SUMMER OF '69 ... BRIAN ADAMS
UNBELIEVAB LE - EMF	AMAZED - LONESTAR	POUR SOME SUGAR ON ME - DEF LEOPARD	B-52'S - LOVE SHACK	TRAVIS TRITT - BEST OF INTENTIONS
REDNEX - COTTON EYED JOE	BEATLES TWIST AND SHOUT	SHOUT - OTIS DAY	BLUE SUEDE SHOES - ELVIS	NO DOUBT - HELLO GOOD (KEEP ON DANCING)
LOS DEL RIO - RICK JINGFIE JESSY'S GIRL	RIGHT THUR - CHINGY	NELLY - HOT IN HERE	STROKIN' - CLARENCE CARTER	RIGHT THUR - CHINGY
			THE WAY YOU LOOK TONIGHT - FRANK SINATRA	MC HAMMER - CAN'T TOUCH THIS
			WITHOUT ME - EMINEM	COWBOY - KID ROCK
				VAN MORRISON - BROWN EYED GIRL
				PAT BENETAR - HIT ME WITH YOUR BEST SHOT
				MIAMI - WILL SMITH

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- Blow away the competition
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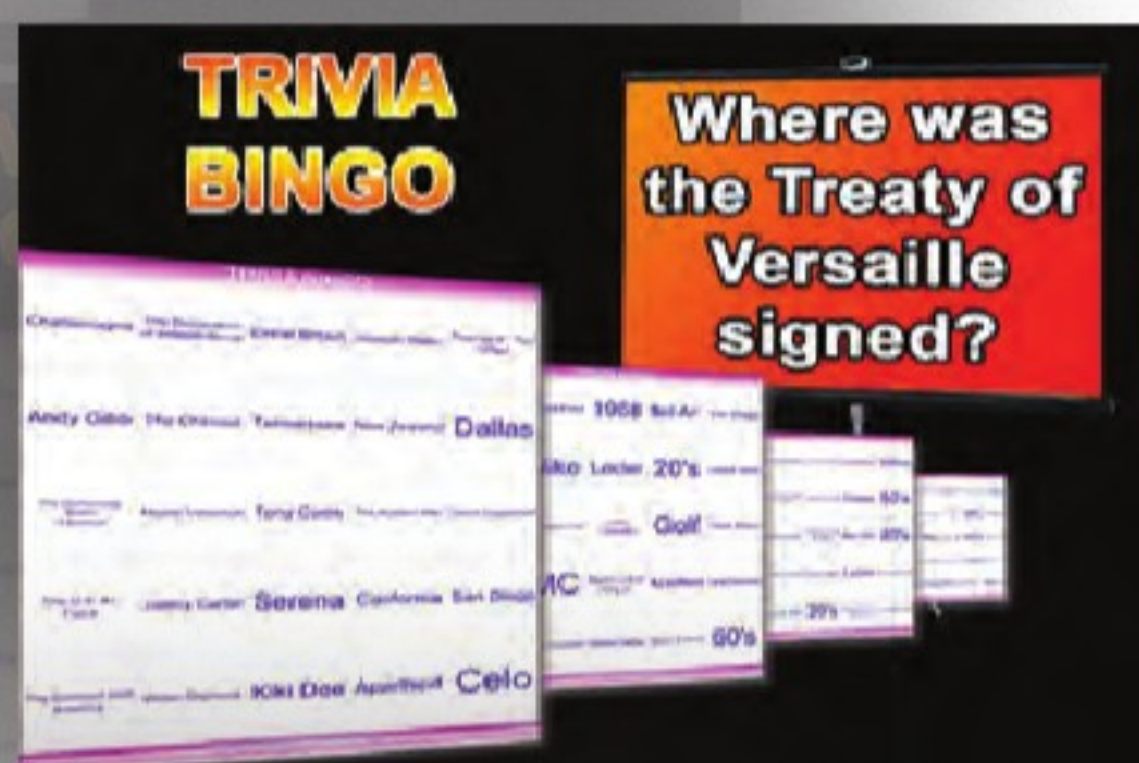
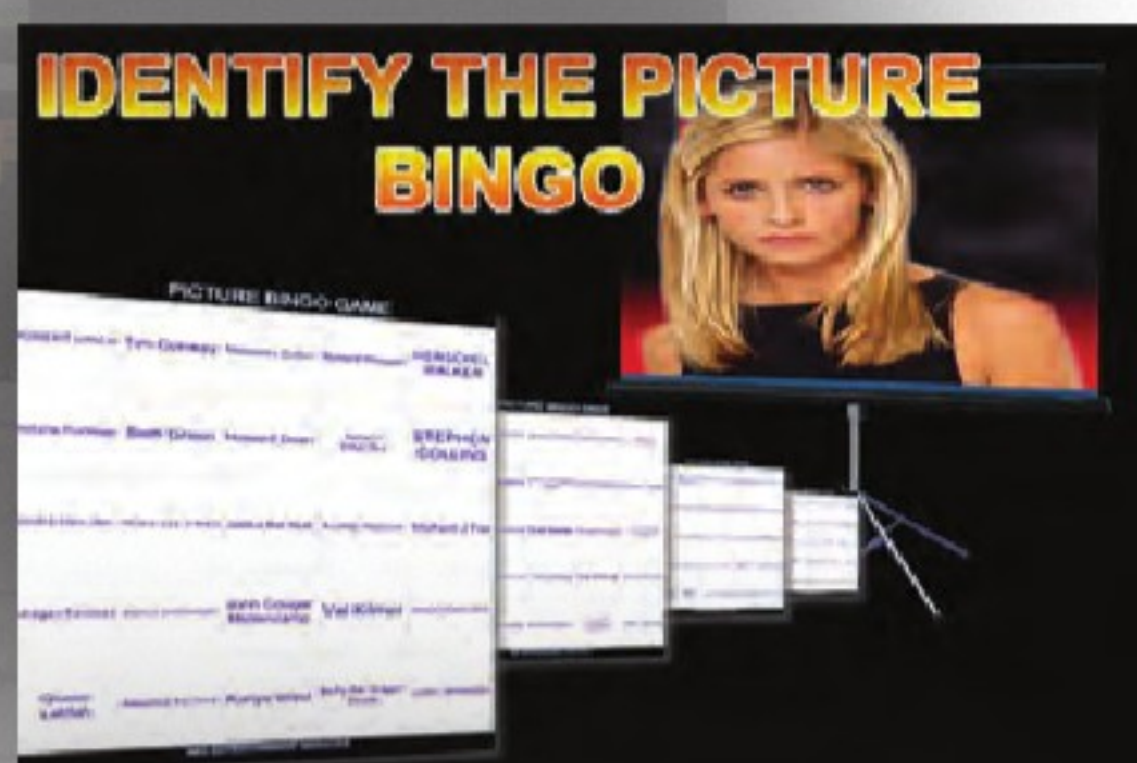
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products feeling "it's good enough" or "this is as good as it can get" because it never is. The needs of entertainers changes and trends change, so DigiGames works hard to keep up with these changes. Extreme Bingo is no exception. Many product suggestions poured in when this product was initially released at the Mobile Beat convention. People were shocked when the next day the suggestion was now a reality.

**M B:** How does Extreme Bingo differ from your previous products?

**T D:** Extreme Bingo is unique; it is the first program of many under development by DigiGames that steps outside of Trivia software and hardware games. However, Extreme Bingo appeals to broader range of entertainers since it takes the concept of name that tune, which most entertainers already do, and mixes it with Bingo, which is a game enjoyed by people of all ages in any part of the earth. So, this is a big deal for us to branch out from 12 years of creating trivia software to start on a new series of games without a focus on trivia. It doesn't mean trivia is less relevant, quite the contrary, but this is our effort to reach into deeper markets.

**M B:** Why is DigiGames branching out from trivia games?

**T D:** While trivia is widely used, and is the foundation of DigiGames, it appeals to a certain market only. I know many entertainers with successful businesses that only offer trivia and make good money with it. In my opinion, every entertainer should do 5-10 minutes of trivia at EVERY event they do, regardless of what kind of event it is. "How fun was that trivia game!!" is often what attendees talk about the most. But many entertainers just feel a bit shy about using trivia in general. Simply put, a quick trivia game with questions about the bride and groom to release tables for the buffet line, or having brides maids compete against groomsmen in a Family Feud style game with questions about the bride and groom is exceptionally memorable for audience members and generates more bookings quickly. But it's not for everyone. Diversity is the key. Many of our customers who have built entire businesses around our products are finding Extreme Bingo to be a great addition to the services they offer.

**M B:** Can we get a glimpse into this "series of games" DigiGames is working on that doesn't have a focus on Trivia?

**T D:** Sorry, not yet, but be assured we have some fantastic concepts in the works. Just like Extreme Bingo, these other games will make their debut at future Mobile Beat conferences. We promise not to disappoint! What I can say is that we are working with a very well known company, known by any entertainer, to make use of a device most entertainers already have to completely revolutionize trivia, games, and general entertaining. And I'm not talking about cell phones, although we do that too!

**M B:** Do you sleep?

**T D:** What? **MB**



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# Just Talking 'bout the Weather

YOUR GEAR VS. MOTHER NATURE: AND THE WINNER IS...

By Stu Chisholm

**B**ack in 2000 when I was working at Advanced Lighting & Sound in Troy, Michigan, I was asked to submit an article on the effects of heat and cold on DJ equipment. This turned out to be the first assignment I'd ever had requiring actual research! Lucky for me, ALS had a resident team of crack electronic wizards in the form Nick and Chris Auger. If your high-end piece of electronic gear ever needed to be sent in for warranty work, there's a good chance it landed on their bench, since they've merited a ton of service contracts for many national and global brands. Naturally, I disrupted their day to pick their brains, and much of the information here I owe to them.



Now, we all know that moisture, especially in the form of rain and snow, means death to electronics. So does direct sunlight because, for some reason, some genius decided that all DJ gear be the same color as solar panels. Plus, today we have a variety of display screens that weren't common pre-2001, and these screens will crash faster than Lindsay Lohan after a night of clubbing if exposed to sunlight for any length of time. So instead, my focus is on the conditions in which many of us store our DJ equipment, such as garages, trailers, unheated warehouses and storage sheds.

## HOW LOW CAN YOU GO?

First off, the good news is that today's electronics are surprisingly hearty! And they have to be. Consider this: A lot of our electronics come from overseas. During shipping, they might spend days in the frigid cargo hold of a ship plying



*Stu Chisholm, a mobile DJ in the Detroit area since 1979, has also been a nightclub DJ, done some radio, some commercial voice-over work and has even worked a roller skating rink! Stu attended the famous Specs Howard School of Broadcasting and has been a music collector since the age of seven. Stu's guide to the profession, **The Complete DJ**, is available from ProDJ Publishing.*

the ocean, only to be transferred to an unheated or overheated warehouse. Not only do they survive the often extreme temperature variations, but also the shocks, bumps n' bashes of being moved around, often with little protection beyond a cardboard box and some Styrofoam. This means that by comparison, a DJ who has invested in good quality road cases and equipment racks are babying their gear! I live in Michigan where we're now in the subzero grasp of the "polar vortex." DJs here successfully store their equipment in such trailers, garages and trucks without any problems.

But...that doesn't mean they ignore the freeze! As stated above, moisture is the enemy of electronics. And moisture becomes a problem when moving the gear from cold to hot. If a DJ wheels his frozen rig from a trailer into a nice, toasty banquet hall, then condensation can accumulate like it does on a cold drink on a hot summer day. The solution, then, is to arrive early, pop the covers off of any road cases and allow about a half an hour to let the equipment come up to room temperature before switching it on. This is especially important for speakers, as the voice coil shrinks when frozen. This can cause friction, which is disaster for a speaker. For this reason, even after the half-hour warm-up, I suggest another 20 to 30 minutes of low power operation to bring the speakers up to snuff.

## FIRE N' ICE

The keyword in the summer months or western states is "cooling." As long as trailers are shaded, storing equipment even in places like Phoenix, AZ, isn't problematic. What we need to pay attention to is the operating temperature specs in the back of the equipment manual. They're often quite generous, but when a DJ rack mounts his/her gear into a box, airflow is restricted. Things like heat sinks don't work and a component's internal cooling fans may just be circulating hot exhaust air from the next component in the rack. What is needed, then, are cooling fans mounted either in the case walls or rack (panel) mounted. Also, it's not good enough just to toss in a fan or two, but airflow must be taken into consideration. Rack mounts dictate a bottom-to-top cooling plan. Since hot air rises, this means that the coolest air will be at floor level. Having intake fans, then, at the bottom of the rack and exhaust fans at the top is the way to go. Opinions on the next step vary: Most experts say to have all the fans on the equipment side, so that the air flows up and around every component in the rack, which is fine if you're an amplifier. If you're a DJ working in Arizona, or during a summer "dog day" in Maine, having hot air blowing at you is no fun. My preferred option is

to mount the small intake fans below the equipment, but then have two bigger exhaust fans case-mounted at the sides. It's more work, but worth the trouble if you don't want to give your sweat glands a workout.



## ABOUT FACE!

This covers amps, speakers and other processors. When it comes to your computers and hard drives, just forget everything I said. Except for the water = death thing, none of it applies.

Computer hard drives don't mind being cold, but will NOT tolerate a hard freeze. This is true for a couple of reasons, the most important being the natural contraction of the disc itself, which can cause problems reading the data and even cause physical damage. As I hinted at above, computers and tablets also have screens, and screens were not intended to be frozen either. If the screen works at all, freezing can lead to "pixel death" in LCD and LED screens.

Conversely, the summer before last when the Midwest had a record number of 90+ degree days, my air conditioner was broken and I lost no fewer than four hard drives while waiting for a replacement. Two were external and two internal. Short of deliberately taking a hammer and smashing it to bits, nothing kills a hard drive faster than heat. A rule of thumb for hard drives: if you feel uncomfortable, which the majority of people do when the mercury climbs past 90 degrees or so, then it is "uncomfortable" too. Cooling fans used well will usually get you smooth sailing between 90 and 105 degrees, but you're going to need something a bit more exotic if temps climb much higher for any length of time. The techs at your local computer palace can show you some solutions if escaping the high temps isn't an option.

In the end, then, I wouldn't leave my computer or external hard drives anywhere I wouldn't leave my kids. (Well, that's if I HAD kids.

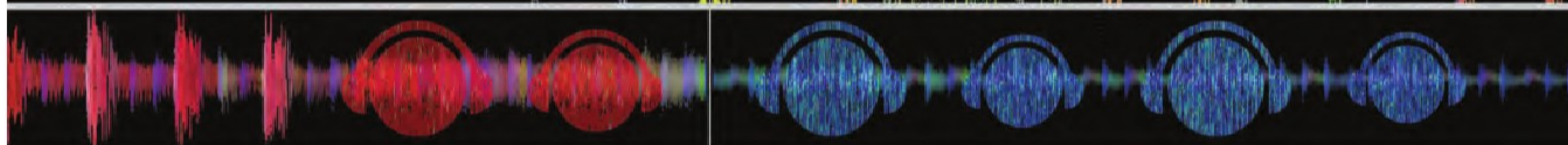
## GIMME SHELTER

Nature provides more than heat, cold and wet; it also provides critters. When looking for some replacement speakers in a nightclub storage room one day, I surprised a bunch of mice that had decided to make one of the cabinets their nest. They had chewed up the speaker cone, wiring and basically ruined the speaker. I couldn't help but wonder how many other clubs or DJs had similar storage rooms and what they might find if they don't visit very often. Take inventory, be vigilant for signs of pests or seeping water and keep gear up off of the floor whenever possible.

A discussion on this topic wouldn't be complete without a quick comment on a couple of specific situations. A number of enterprising DJs have gone the extra mile to install electric baseboard or ceramic heaters inside their trailers, and this works out most of the time. Aside from being unnecessary, though, I suggest proceeding with caution given that the downside could be a garage fire that could cost a whole lot more than your equipment. At the very least, consult a professional.

Until next time, safe spinnin'. **MB**

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# Screams, Thrills and a Steady Beat All Designed to Move Preteen Feet

APPLYING YEARS OF YOUTH EVENT EXPERIENCE

By Jay Maxwell

One of the greatest challenges for a mobile disc jockey is to always search to secure another client. This is especially true if you focus on wedding receptions as one of your primary functions with the constant juggling of preparing for the upcoming weekend’s event while at the same time answering inquiries about your service for a bride’s big day next year. Mobile disc jockeys should consider it a blessing to have a somewhat steady income based on regular clients such as school dances or other monthly events. These “bread and butter” clients help you keep the roof over your head and food on the table during the times when the wedding season slows down.

Our company has been blessed to have the same “bread and butter” client for over 25 years. Since the late 1980s, a community recreation center has sponsored a youth event for fourth and fifth grade children once a month during the school year. Any child in the area is invited to come to the two and a half hour dance. Local preteens will buy tickets weeks in advance for the next dance just to be sure they can get the thrill of coming to party with their friends. Each month, this social activity sells out and often some kids are turned away because the gym is already filled to capacity with several hundred screaming dancers.

When I tell people about the history of my company, part of the story includes this particular client of over 25 years. Though the director of the event has changed over the years, the purpose of the event has been constant – to provide a safe, clean and positive environment for the area’s youth to come scream at the top of their lungs when their favorite song is played and dance for a few hours once a month to the beat of the newest songs. What is amazing is that our company provided the music for the very first dance this community recreation center sponsored and we have kept the client thrilled for nearly three decades.

Let’s spend a few minutes discussing some of the successes we’ve had over these many years and the challenges that youth events present for the mobile DJ. One of the challenges of these preteen parties is answering the question, “Who is the client?”



Mobile Beat’s resident musicologist since 1992 (issue #11), Jay Maxwell runs the multi-talent entertainment company, Jay Maxwell’s Music by Request, LLC, in Charleston, South Carolina. He is also a professor of Business at Charleston Southern University. His passion for detail and continuous research of clients’ requests can be found not only in this column, but also in his annually updated music guide, *Play Something We Can Dance To*.

This can be a difficult question at any event including a wedding reception. However, at a wedding reception let’s hope that the client is the wedding couple, though at times the parents of the bride/groom may be the ones paying and view themselves as the client. There are three potential clients at a preteen party – the

## Tunes for Preteen Youth

### Part One: 20 Tried and True

SONG	ARTIST
BARBIE GIRL	AQUA
BEAT IT	MICHAEL JACKSON
CALL ME MAYBE	CARLY RAE JEPSEN
CHA CHA SLIDE	MR. C (CASPER)
COTTON EYE JOE	REDNEX
CUPID SHUFFLE	CUPID
DYNAMITE	TAIO CRUZ
FIREWORK	KATY PERRY
GANGNAM STYLE	PSY
GUMMY BEAR	GUMMIBAR
HOEDOWN THROWDOWN	MILEY CYRUS
MACARENA	LOS DEL RIO
MOVES LIKE JAGGER	MAROON 5
PARTY IN U.S.A.	MILEY CYRUS
PARTY ROCK ANTHEM	LMFAO
SANDSTORM	DARUDE
SHOUT	ISLEY BROTHERS
THRILLER	MICHAEL JACKSON
WHIP MY HAIR	WILLOW SMITH
YMCA	VILLAGE PEOPLE

children attending, their parents, and the sponsor of the event. Each of these has a stake in whether or not you continue your relationship (and paycheck) with the event. If you don’t play the children’s requests, they may “boo” you and not attend the next dance. If this happens and attendance falls the dances may be cancelled. If parents complain to the sponsor, this too can either



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# Tunes for Preteen Youth

## Part Two: The Newest Tunes

SONG	ARTIST
22	TAYLOR SWIFT
BEST DAY OF MY LIFE	AMERICAN AUTHORS
BEST SONG EVER	ONE DIRECTION
BOYFRIEND	JUSTIN BIEBER
CAN'T HOLD US	MACKLEMORE
CINEMA	SKRILLEX
CLARITY	ZEDD
CLOUD 9	DAVE CAMERON
COUNTING STARS	ONE REPUBLIC
DANCE WITH ME TONIGHT	OLLY MURS
DIAMONDS	RIHANNA
FOX	YLVIS
GET LUCKY	DAFT PUNK/PHARRELL
HARLEM SHAKE	BAAUER
I CRY	FLO RIDA
I LOVE IT	ICONA POP
KISS YOU	ONE DIRECTION
MIDNIGHT MEMORIES	ONE DIRECTION
ONE THING	ONE DIRECTION
RED	TAYLOR SWIFT
ROAR	KATY PERRY
ROYALS	LORDE
SAFE AND SOUND	CAPITAL CITIES
STORY OF MY LIFE	ONE DIRECTION
SWEATER WEATHER	NEIGHBOURHOOD
TIMBER	PITBULL / KESHA
TREASURE	BRUNO MARS
WAKE ME UP	AVICII
WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION
WRECKING BALL	MILEY CYRUS

end any future dances, or at least cause you to be discontinued as the DJ company providing the music. Legally of course, the person who is the true client is the person who hired you to provide the entertainment for the event. Of course you attempt to please all three of these “clients” at the event. This is clearly a challenge, but one where we have met with great success by always playing the music that the youth want to hear. If they are happy, they tell their parents and the dances continue making the sponsor delighted as well.

Of course you are thinking, “Play what preteens want to hear, are you kidding – with lyrics and messages that (hopefully) no parent would want their child to hear?” This does bring to the surface the biggest challenge for us – lyrical content. This is not a new concern, but one that has plagued us since the beginning of our career. Naturally, all of our music is the edited version of the song (i.e. the same version as played on the radio). Though I wish this alone solved the problem, it doesn’t. It is still up to the DJ at the event to discern whether or not the edited version of the song is appropriate. Keeping in mind the age of the group, the last thing you want to influence in a negative way is their perception of what is an appropriate message to hear through music at such a young age. As a parent myself, I can only imagine my reaction if a few years ago I picked up my children after a dance and they were singing a song that I felt was most inappropriate for them to sing and found out they heard it at the dance. Music has continued to “progress” towards using language and content that is not suitable for general audiences. The challenge for the mobile DJ is to seek out positive, energetic, and danceable songs for the youth. The excuse that if a song can be played on the radio, then it can be played at an event is not a valid and sufficient argument to warrant the song’s acceptance on a youth’s playlist. The DJ at the event must draw the line for what is appropriate for his audience using guidelines given to him by the person in charge of the event along with his own conscience.

The way we have successfully made the preteens feel like the client is with lots of paper to write down their requests. At the most recent event, there were nearly 600 requests written down. I’m not saying that there were 600 different songs listed, just that 600 lines were filled in with song titles. One thing that hasn’t changed over the years is that someone – or a group of friends – will write down the same song repeatedly on the same sheet of paper. Perhaps they view it as voting and the more votes, the more likely we will play their song. The only drawback with the written requests is that once it is written down they want it played next (the word “soon” is never in their vocabulary, always “next”). The more songs written on the list, the better we can justify that we are playing their requests and not what we want to hear. This is especially helpful when there are songs on the list that have content that we have determined warrant a song to be on the “do not play list.” Our excuse is that there are just too many requests to play everyone’s song. In the past, if we said that we didn’t have the song, it would be the end of the debate. Now if we say that, often the child will whip out



his or her i-pod and ask us to play the song from their device. Best advice is to not play it from their device unless you are absolutely sure that the song meets the standards for the dance. There is a possibility that the song is not appropriate and can ruin the event and your reputation for upholding high standards.

Even when a song is hugely popular on the airwaves and the edited version of the song is played at the event, the selection might end up on the "do not play list." For example, the two most popular songs for 2013 according to Billboard magazine are "Thrift Shop" and "Blurred Lines". At first we played these songs at youth events, but were later requested that we not play them in the future since some of the young dancers were singing along with the song and inserting the "full-fledged" lyrics of the song. It was only after we viewed the actual lyrics of these songs that we learned what the kids already knew.

A preteen event is not all about the music. Other elements needed for success are energy and engagement. Part of the energy comes from playing almost exclusively songs with a dance beat. Rarely do we play a slow song at a preteen event. Remember that the better the beat of the music, the better the thrill for these young clients. Just like a dash of the right spice can add flavor to a great steak, a flash of the right light can add flavor to a great show. That's why we always use our lightshow with these dances. It raises the energy level of every show with the lights spinning and flashing to the music's steady beat. Whether it is "high-fives," holding the microphone over their head to encourage them to sing, or talking with them when they make

their requests, one thrill for the preteens is interacting with the DJ. It's a thrill for them when you make it personal. Keep them engaged and you'll hear them say as they leave for the night, "I can hardly wait until next month."

The music list for this month is divided into two parts. One part is like most lists for this article featuring songs that have been requested for years and have earned their place on the chart through constant requests. For a preteen party, the majority of the music requested is as fresh as this week's top 40 list from a local "today's hits" radio station or Billboard magazine. Thus, the second part of this issue's list should hold a few ideas for you of current requests just in case you wish to venture into the youth scene.

Keeping up with today's music to prepare for youth events is one of the things that has kept me young even though I'm only one year younger than the first Grammy awards. Perception is a key element in any presentation, so I typically send other DJs to handle the actual event at these preteen parties since they would probably relate to someone in their early twenties better than someone who remembers actually watching the Beatles first perform on the Ed Sullivan show 50 years ago. None-the-less, my job is to make sure that our music library is as up to date as possible so my DJ will be ready when 400 preteens, packed in a gym, scream at him to "Play Something We Can Dance To!" **MB**

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# Select Mix 411

ESSENTIAL INFO ON THE SERVICE'S NEW INCARNATION

By Ryan Burger

Select Mix has been around the DJ industry for more than 10 years and has successfully made the move from CD-based product to download service, unlike others in the subscription music market. Several years back they also acquired the Hot Tracks remix service and have been in the process of integrating its back catalog into the Select Mix system.

As of this writing Select Mix offers the following series:

- **Select Essentials** - Covers all the newest tracks, remixed
- **The Edge** - An '80s remix collection
- **Old School Essentials** - A series that keeps on coming out with remixes of older tracks, done by some of the hottest remix artists out there, like DJ Larry DJ, Eyecon and others.
- **Rewind Series** - Another classic tracks series with a bit of a different style.
- **Freestyle Tracks** - Great material, but something the average mobile DJ will use.
- **Country Essentials** - When you want to throw some country into your pop mix, this is the way to do it, with tracks from the likes of Little Big Town, Blake Shelton, Big and Rich and Tim McGraw.
- **Rock Essentials** - Ditto for rock with Green Day, Motley Crue, Kid Rock, Coldplay and more.
- **Slow Jam Essentials** - Reframes R&B and Motown tracks with tasteful dance beats
- Other offerings include **Special Releases** and the **Select Mix Presents** series.



According to Select Mix CEO Scott Thomas, "Select Mix was born out of necessity, as a division of Zeo Radio Networks. We were producing the widely syndicated Zeo Mix line of radio mixshows. We used competing products quite a bit, but we started getting complaints from some of the program directors about certain mixes. They'd tell us 'Every time I hear that scratch or sample, I know what song is coming next' and it was making it feel more canned than they wanted. So we started having custom remixes created for the radio shows. Before long, we were getting calls like 'Where did you get that mix?' So Select Mix was born!"

Scott continues "After ten years of CDs, mailing envelopes, and all that good and bad that comes with that, we decided to develop a digital delivery system and ditch the CDs entirely. Even in 2013, that was a bit of a controversial decision because some customers still wanted the CD. But we've put in a lot of effort to make sure that the sound quality you're getting from our system is incredible. We use a custom encoding platform to create our downloadable products, and the source is still a mastered track. We've had a lot of compliments about that. All together, we feel that digital delivery gives us flexibility and an advantage in getting the music out faster."

The transition involved going from CDs costing \$25 with 10-12 tracks, to releases in an album format of at least 6 tracks for \$12. They did this so they can get releases out faster, especially in the digital world. Look for more great things from Select Mix at SelectMix.Com as they take more of their back catalog of classic material that DJs still need and pull it into the digital download space. **MB**

## Select Mix Users Speak Out

"I'm always looking for great remixes that are true to the feel of the original recording (which the audience expects to hear), yet are as danceable as possible, with the necessary intros and outros—a

DJ-friendly structure. Select Mix has been a quality source for this over the years.  
*Steve Sharp - Signature Entertainment DJs, Los Angeles, CA*

"I am so happy the whole select mix crew back is in action. Select Mix has always been one of my favorite remix services because they keep it simple and don't

over do it. They always deliver the best DJ-friendly mixes before I need them"  
*Brad Dunsbergen, BCP Live Inc., Grimes, IA.*

"The fact that Select Mix remixes are not all hyped out and full of scratching and random samples really make it my go-to remix service."  
*Jimmy Sharp, Memphis, TN*



# Disco Legends Remembered

In his new book *First Legends of Disco*, Arena celebrates the disco genre nearly four decades after *Saturday Night Fever* reigned supreme. Following his first book on the subject, *First Ladies of Disco*, Arena shares his interviews with 40 of the most prominent stars of the era as they look back at their careers.

"I wanted to remind people of the great joy and energy these people brought to the masses," Arena said. "I was privileged to share the personal stories of many disco legends, such as Alfa Anderson (formerly of the Nile Rodgers group Chic), Randy Jones (formerly with the Village People), George McCrae ("Rock Your Baby"), France Joli ("Come To Me") and Janice Marie Johnson of A Taste of

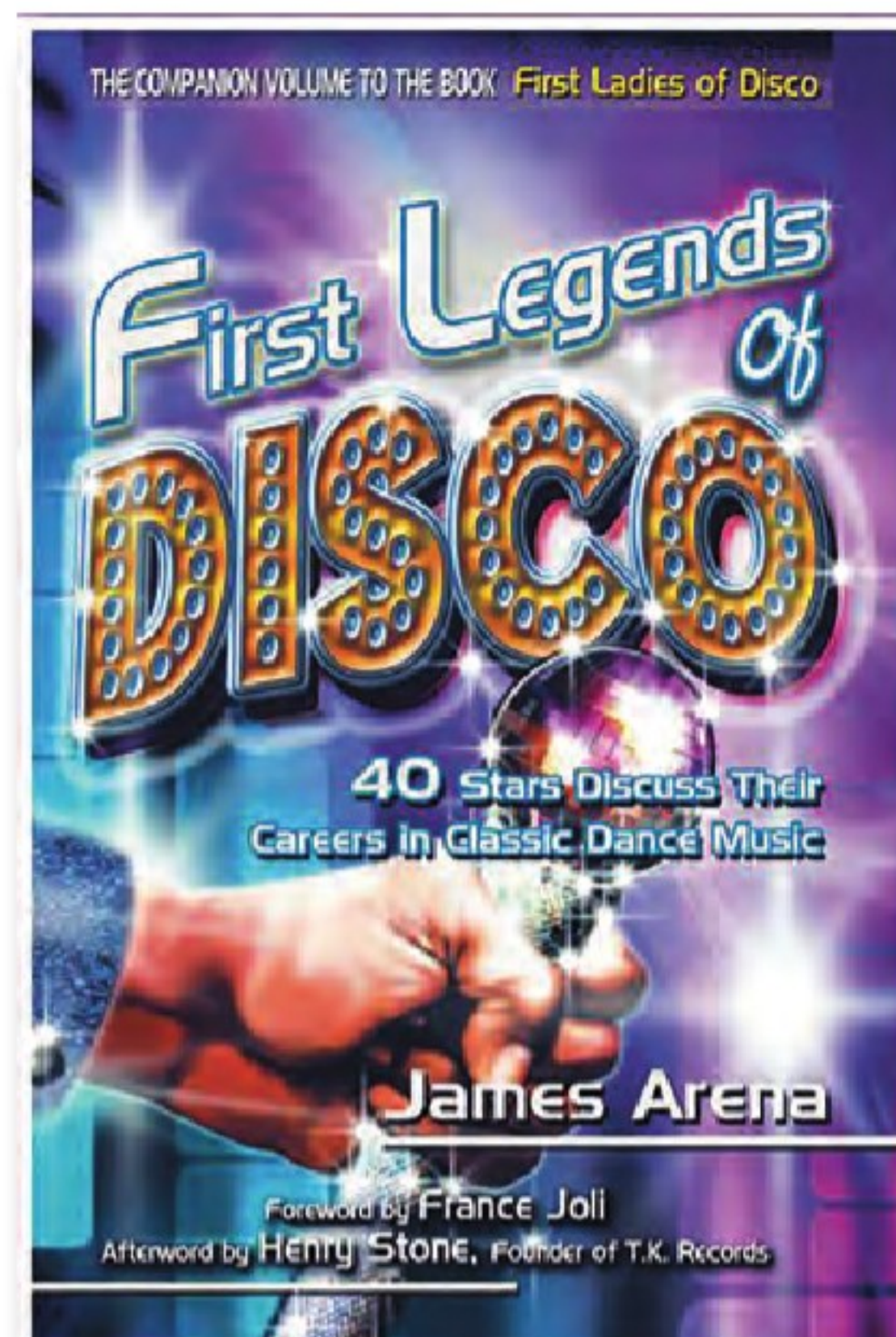
Honey ("Boogie Oogie Oogie"), just to name a few."

Other stars featured in the book include Sarah Dash, Bonnie Pointer and members of Sister Sledge.

Focusing not only on the musical fuel these celebrities supplied to the fire that swept the nation's dance floors, *First Legends of Disco* also takes a look at the personal triumphs and setbacks these artists experienced.

"This book will give readers a fascinating inside look at what really happened to these stars during this dramatic period in music history and in the years that followed the disco explosion," Arena said.

For those who experienced disco firsthand and those interested in the "behind-the-scenes" of life under the disco ball, *First Legends of Disco* gives a fascinating look at an historic era that every



generation can appreciate.

Visit [www.facebook.com/FirstLegendsOfDiscoBook](http://www.facebook.com/FirstLegendsOfDiscoBook) for more info. **MB**

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# Staying Power

TOWER OF POWER: LESSONS LEARNED FROM A BAND BUILT ON SOUL

By Mike Ficher



**W**hat is hip may be the timelessness, but generally elusive and usually fluid question connected with one of the most venerable groups in music history. The more challenging and indefinable inquiry may be: "What is Tower of Power?"

Funk outfit? Jazz fusion on steroids? Brass band? Dance collective? Maybe a hirsute combination of all of the above?

"We're a soul band," says TOP founding father and tenor sax player, Emilio Castillo.

For more than forty years, Tower of Power has blazed their own trail with a rich collection of lush brass and orchestral ballads, ceiling busting funk numbers and socially conscious vibes soul music. In their wake are a legion of admirers in the music industry and fervent fans on dance floors in North America, Asia and Europe.

But, that all might have turned out different had Castillo failed to listen to his father, not once, but twice.

After moving from Detroit to the East Bay near Oakland, California, at the age of 11, Castillo was busted, along with his brother and best friend, stealing t-shirts from a major department store. His father gave him a choice and a notebook.

"He said 'Fill it with why you're never going to steal again,'" Castillo said. "And when you're in that room filling out that notebook, I want you to think of something that's gonna keep you off the streets and out of trouble or you're never coming out of that room again."

"The Beatles had just come out. We said, 'Dad, we want to play music.' He said, 'Get in the car.'"

And, he took us to the music store and he said, 'Anything you want.'" Castillo picked a saxophone, his brother the drums. A career in crime was averted and a career in music born. Literally, at that moment.

"We rented some instruments that day, came home, started a band that day," Castillo recalled. "We didn't play our instruments and take lessons, get really good and then join a band. We started a band, then we learned how to play."

"I remember my brother was banging on the drum and I was squeaking on the saxophone and my friend Jody was messing up the intro to Pretty Woman by Roy Orbison on guitar. And, my mother walked in and she said, 'They're going to be huge stars.'"

Castillo laughed. "I never looked back. I've had a band ever since."

During the next few years, Castillo learned to play the guitar and the keyboards, specifically, the Hammond B3 organ at a club where his band, the Motowns (suggested by Castillo's mother since they were from Detroit) played after hours on the weekends in the Bay Area. He became quite fond of the instrument so much so that he sought the B3 when the group was away from the club.

"We were doing a Fourth of July weekend at the Alameda County Fair," Castillo recalls. "We were opening for this pretty famous band, the Loading Zone. And, they had a very good organ player and he played a big B3 organ. So I asked if I could borrow it."

The Loading Zone wanted to check out Castillo, make sure he was cool.

"Doc, at that time, was a roadie for the Loading Zone, the





worst roadie that ever existed," Castillo laughed. "They sent Doc over to interview me, to see that I was OK to play the organ."

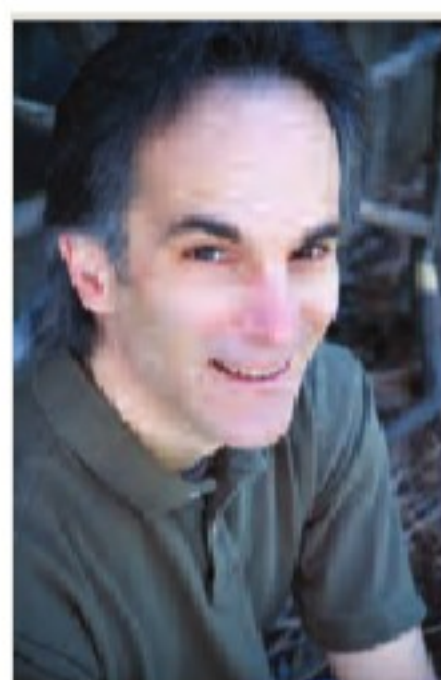
Stephen "Doc" Kupka asked what Castillo's band was like. The Detroit native idolized a popular East Bay soul band, the Spiders who had "kicked the Loading Zone's butt" the week before at a battle of the bands at Lake Berryessa and Castillo offered that the Motowns were like the Spiders. "Oh," Doc said. "You can use the organ."

After the Motowns played, Kupka offered a critique to Castillo. "Doc says, 'You've got a really good band. There's only one thing wrong. Your horn section, it needs a little bottom. By the way, I play baritone sax and I have a Selmer with a low A key.'"

Castillo invited Kupka to come for an audition the following Tuesday. Naturally, Castillo forgot about the invitation.

"We're rehearsing in my garage and there's this banging on the door," Castillo recalls. "It's Doc. And, he's there with this big horn. At the time, the doors didn't work so we always went through the window and I'm yelling, 'Go through the window'."

"The guys are going 'Who is this guy?' I said, 'I told this guy he could audition'. And they got angry. 'We told you no more of these square horn players.' I said, 'This guy, he's different. He's a character. He plays the baritone sax.' They said, 'What?' 'He's got a Selmer with a low A key."



*A business analyst by day, Mike Ficher is an actor, voice artist, MC, sportscaster, public address announcer and former mobile entertainer. He is also the host of the weekly syndicated radio program, The Ultimate Oldies Show. Mike synthesizes these varied experiences to illuminate historic connectivity and fresh perspectives on the mobile entertainment profession. More info at mikeficher.com.*

"The next thing they see is this longhaired hippie coming through the window with a baritone sax." Kupka played three songs with the group 'Philly Dog' by the Markeys, 'Cold Sweat' by James Brown and 'Tell Mama' by Etta James one of the group's signature songs.

After the three songs, Castillo recalled, "The guys' eyes got really wide and my dad walked in and he tells me, 'Mimi, come in the kitchen. I need to talk to you.' My dad never interfered with the band. I stopped the rehearsal and went into the kitchen. He looks at me and he goes, 'Hire this guy. He's got something.'"

Dad was right, again. Kupka became a member of the band, playing his first gig in August 1968. More than forty years later, through commercial success, critical acclaim, countless personnel changes, including ten lead singers, drug addiction, near breakups and shifting music tides, Tower of Power has endured, survived and thrived with Castillo and Kupka the timeless foundation of the group.

"We found a long way time ago that when we stay true to ourselves, our fans seem to love it," Castillo said. "We don't try to chase trends or do what's on the radio or try to please the fans. We make our music really selfishly, we make it to please ourselves."

Yes, soul music. **MB**

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# More Than JUST a DJ?

IT'S TIME TO RETHINK YOUR BUSINESS "SELF IMAGE"

By Arnolando Offermann

"Are you a DJ or not?" This sounds like an insult, doesn't it? It's sort of sad how we see "just a DJ" as a bad thing. How can we expect our clients to see us as an important vendor when every mobile DJ says "more than just a DJ."

Does Jazzy Jeff say that? What about DJ AM? Kool? No? Why not? Why isn't their tagline "more than just a DJ?"

Oh—I get it; what mobile DJs are trying to say is "more than just that crappy guy posing as a DJ. But I want to offer more than just awesome music, so here's the entire list of services I added on." But that doesn't sound as catchy.

Now, keep that in mind as you look through YouTube comments on gig logs with lines such as "a good DJ needs to have this and this light" or "that photobooth is terrible, you must be a bad DJ." (Those are actual lines.)

ARE YOU FREAKIN' KIDDING ME?!?! Since when do DJs bring lights? Since when do DJs bring out photobooths? Pipe and drape? Let's break it down even more—since when do DJs MC their own events? In the dawn of the art that is "the DJ," there was an MC (which also stood for microphone chanter, a name which eventually developed into what a rapper is). So what am I getting at? If you even do so much as pick up a microphone, you're already "more than just a DJ."

We offer lighting, photobooths, video screens, laser effects, pipe and drape, décor, rentals, and MCs and game show hosts. I assume many, if not all of you, offer some sort of combination of the above. Good, so we've established almost every mobile DJ company is "more than just a DJ." SO WHY DO WE KEEP SAYING THAT?

Really think about what I mentioned above and look at your marketing. Our wedding website focused so much on the "more than just a DJ" part that we forgot that "Oh snap—our brides came here looking for music." Instead they're getting force-fed a bunch of extra info. If we push our website as a DJ's website and they see a million other items, it's going to overwhelm them just a bit. So what if we changed our website to be of a company that's no longer a mobile DJ? A name is just a name for us. I could call A Premier Entertainment a DJ company that offers lighting and décor or a full-service company that even offers DJs. I changed nothing as far as inner workings, but the clients see two totally different things.

Still don't understand me? It's ok, neither do I. Let's break it down to two scenarios:

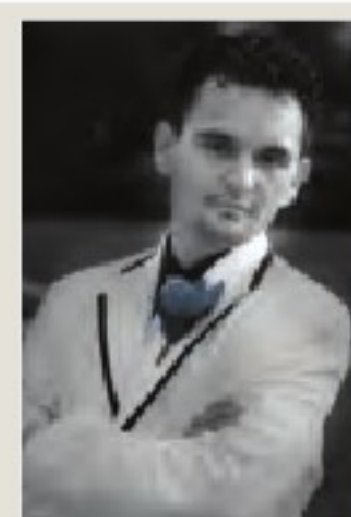
Scenario 1: Bride sees our business card and thinks "Oh, A Premier Entertainment is a DJ company. Let's look at their site...Oh...Whoa! SO many options! But I was only prepared to look for a DJ. So many questions to ask now...where do I start?" This often leads to a sales process that involves trying to get them to nail down an idea of what they want.

Scenario 2: Bride sees our business card, slightly changed, and thinks: "Oh, A Premier Entertainment! They're a one-stop shop for reception décor and entertainment. Ok, I know I need lighting, a photobooth and a DJ. This vendor is going to need a bigger cut of my budget because they're going to handle three important parts of my wedding."

Now do you see what I'm getting at? For years, DJs thought that by "adding on" to their DJ services they could keep doing upsells to make more money. But an upsell should be an upgrade, not an entirely new service. Uplighting does not upgrade your DJ performance. Pipe and drape will not enhance your sound quality. Nope—those are two different services and your business plan should not be "mobile DJ who also does this and that." Instead, you scrap your entire plan and rewrite it as "we're an event production company that specializes in bringing lighting, décor, and music in one easy bundle."

If you surprise your client with "more than just a DJ" then they're going to surprise you with "I didn't budget all this with one vendor." I first realized this when doing school

Arnolando Offermann is the creator of the video series **Master School Dances** and author of **R U Rockin' with the Best?! He has helped DJs worldwide become market leaders in school dances. In a soft economy flooded with \$500 school dance DJs, Arnolando enjoys watching 4SchoolsOnly yield dances of 10-20x that price tag. Learn more about his wildly successful series packed with ideas that actually work at [www.MasterSchoolDances.com](http://www.MasterSchoolDances.com).**





sales. After they told me their DJ budget can't allow them to afford uplighting, gobo projections, and video screens, I replied with "but that's not your DJ budget, that's your decorations budget." EVERY SINGLE TIME I say this I see bulbs going off. It's almost like our clients don't realize that since we're DJs who offer other services, then we need more than just their DJ budget. However, clients don't think about it because they were prepared to shop for a DJ and instead they keep running into "more than just DJs."

Is this enlightening? I hope so—because you should be erasing every bit of "more than just a DJ" from your website. That's not even a unique selling point anymore—it's just fluff—marketing farts, even.

This summer, we'll be working on our new marketing now that this "revelation" has come full-circle. We've danced around this for years, but didn't know quite how to market it. After some thought we decided: Start from scratch: new logo, new selling technique, new packages, new business cards and even new vendor relationships. Heck, we even got new employees! It's not that our summers are slow, but it's the closest thing we have. It's a nice lull before homecoming season takes over everything and it's just past wedding season so we have enough time to implement new techniques and strategies for the sales, follow-up, and even performance itself. We don't want to implement a little bit at a time, we want to completely change everything. The only thing that remotely looks similar is the website layout, only because it still fits the look we want.

We are now marketing ourselves as "A Premier

**If you even do so much as pick up a microphone, you're already "more than just a DJ."**

Entertainment: DJs | MCs | Drapery | Lighting." It's not just "A Premier Entertainment: DJs and..." which is still some variation of "more than just a DJ." Lighting and decor now have equal place with DJs, and MCs will always be a separate option. However, the "Entertainment" part of the name could throw some people off. This is why the wedding division of our company is simple named "My Dream Reception." It's a name synonymous with what we do, just like 4SchoolsOnly. When a bride and groom hear the name, they won't think of just a DJ. They'll think of what their dream reception will be like and inquire about our services with that vision in mind.

While everyone else is "more than just a DJ" we'll be the "we offer more, but you can have 'just a DJ.'" Because, coming full circle, being just a DJ was never a bad thing. **MB**



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# Niche Venues

## PART ONE OF TWO: THE PLACE TO PLAY FOR SENIORS

By Jim Papa

**T**hese days, senior citizens are more active than ever and many crave the type of entertainment a DJ can provide. Singing, dancing or just watching others enjoy music brings excitement and nostalgia back to their otherwise routine lives. There are many types of venues that cater to seniors as well as other adults with disabilities. Most schedule activities that require entertainment. If you are looking to book more gigs, why not consider one or more of these niche venues.



### ASSISTED LIVING FACILITIES

In assisted living, residents have as much independence as they need, with the knowledge that personal care and support services including medical care are available when they need them. Family and friends visit these residents often and performing at these locations may create referrals from family, friends and even the staff.

### INDEPENDENT LIVING FACILITIES

These facilities are for senior citizens who can take care of themselves and their residences. They must be able to live independently: being able to dress, drive, cook, clean, do their own laundry and take medication without assistance. These seniors pay for and are used to getting what they want, when they want it. The amenities are usually luxurious. They save their whole lives and pay top dollar for the luxury of being in one of these facilities. Go out of your way to do a good job here and they will bring you back. These locations offer

their residents a variety of upscale entertainment so dress appropriately. Their budgets may allow them to pay you a more than assisted living facilities.

### HOSPITALS / REHABILITATION CENTERS

Patients who are hospitalized can be of any age. However, residents who live at these facilities, short or long term, are usually senior citizens, people with disabilities or rehab patients. They can have all sorts of medical conditions. Many may come to the event using a cane or a walker, while others are brought by the staff in wheel chairs or even occasionally a mobile bed. When people are confined short term, family members tend to visit more often. These are places where you can get referrals from family members and the staff.

### ADULT DAY CARE

This kind of program offers participants a place to go 5 to 7 days a week. Here you will find senior citizens, adults with developmental disabilities or adults with social rehabilitation needs. Buses often pick up the clients from home, drive them to the facility and return them back home the same day. Food, medical attention and activities are usually offered on a daily basis. These programs are in place to give these adults something to do when their at-home caregivers are busy working or not able to care for their family members full time. They offer a safe, reliable atmosphere and the participants generally look forward to going

there. You may not find many referrals here, but I guarantee that you will have the time of your life. These people not only appreciate but truly enjoy and look forward to any type of entertainment. In some ways they are forgotten by society and when you treat them as equals and relevant, the love you will feel in return cannot be described.

### GROUP HOMES

These are usually small or medium-sized residential facilities located in a community and designed to serve children or adults with chronic disabilities. Like independent living facilities, the residents are expected to handle everyday chores and learn to live independently. The difference is that many of these residents

have mental problems and drug-related issues. There is a staff on location for general assistance. Although some basic help is available, the residents are encouraged to do things on their own like shopping, visiting the doctor, field trips and social events. The hope is that one



*A born performer, Jim Papa has been singing since age eight, and in 1996, began Magical Music Entertainment, a karaoke/DJ entertainment business based on Long Island. In 2001 he decided to live out his dream and made Magical Music a full time venture. Since then he has entertained at hundreds of weddings, private parties, fund raisers and more. Today he sings and entertains at over two hundred events a year and has become one of the area's most requested entertainers.*



day they may be able to live on their own. Like adult day care, these residents look forward to any type of entertainment. They do have issues but they are generally a good crowd. Unfortunately these people are sometimes treated as outcasts and don't get many visitors. Referrals can be few and far between.

#### ALZHEIMER'S / DEMENTIA UNITS

Unfortunately, today we all know someone who suffers from these horrific diseases. You can usually find Alzheimer's / dementia units within assisted living locations. Most facilities house these patients in a separate wing of their facility. This allows the staff to keep an eye on them, provide them with what they need and insure their safety. At times these residents may be brought together with assisted living residents to enjoy certain activities, especially music. Entertainers may be asked to perform for a large group that includes both types of people; however, some facilities prefer to keep the groups separate. If they do, they will usually schedule different entertainers for each group. In many locations it's not unusual to see two entertainers walk in at the same time heading for different parts of the building. Here you will meet family members on occasion. They

**FACT: There are now more Americans age 65 and older than at any other time in U.S. history. According to a new Census Bureau report, there were 40.3 million people age 65 and older on April 1, 2010, up 5.3 percent from 35 million in 2000.**

are usually very thankful for the joy that you bring to their family members but the sadness that they are experiencing doesn't lend itself to talking about party planning. Except for an occasional visitor or a member of the staff, referrals can be hard to get.

#### SENIOR CITIZEN CENTERS

The senior center is a place in the community where independent

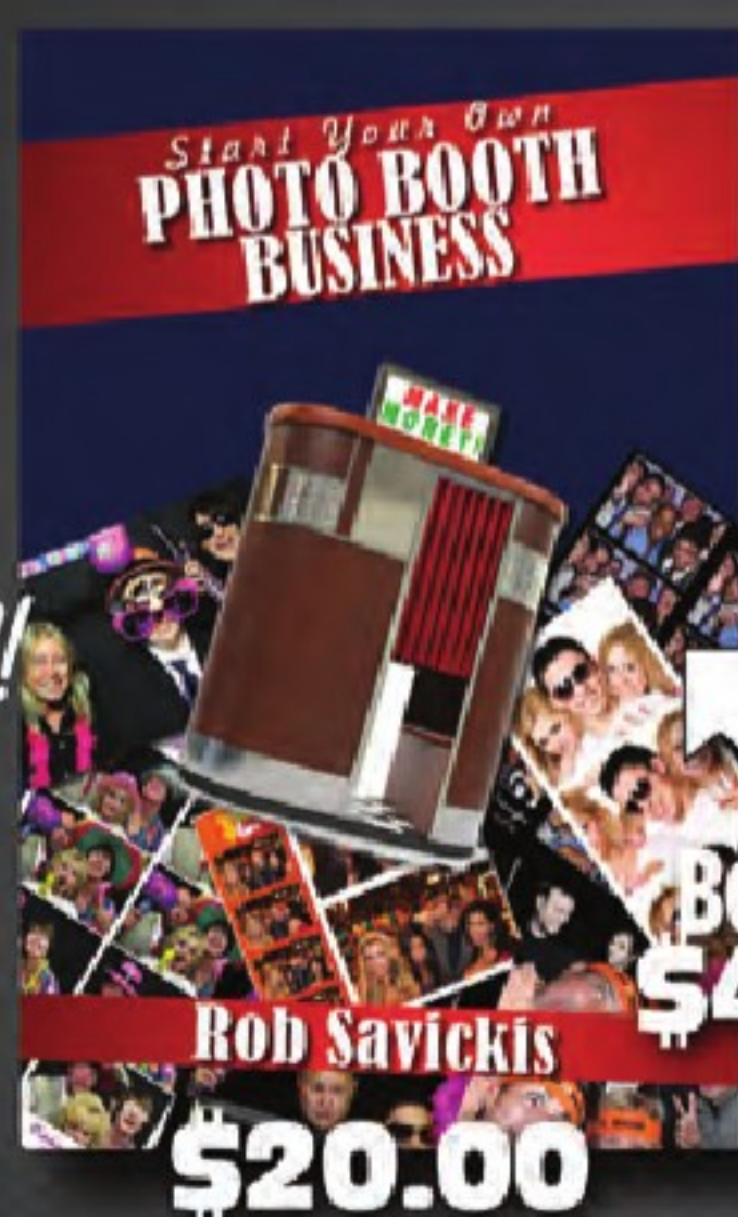
seniors gather for support, socialization and other services. Many seniors live alone and look forward to catching up with friends on a regular basis. Once there, they can gather information on topics important to them, enjoy entertainment and participate in a wide range of activities. These centers are open to the public on a daily, weekly or a monthly basis. Programs like these allow seniors to remain active and vital within their communities. You may see a cane or walker here or there, but most people are in good health. Some drive to the center or take public transportation, while others rely on designated community buses. Referrals are possible and if they enjoy your work return gigs are probable.

These niche venues provide many opportunities to book more gigs. I will point out a few more for you to consider, next time in "Niche Venues, Part 2." **MB**

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# Jordan River Keeps on Rolling

BAY AREA MOBILE ENTERTAINER FLOWS FROM MUSICIAN TO DJ AND BEYOND

By Ryan Burger

Since the late 1980s, Jordan River has built a thriving DJ business serving wedding and bar/bat mitzvah clients in California's Bay Area. MB Publisher Ryan Burger found out a little about how Jordan has been a successful entertainer for more than 25 years.

**Ryan Burger:** Jordan, tell us a little bit about yourself and how you got into the DJ thing.

**Jordan River:** Well, back in college I was a guitar player. I've been playing guitar almost all my life...I'm in my 40s now. I had a band in college and my friend, who was the manager of the band, said we should buy all this gear. I knew nothing about speakers, cables, power amps, microphones, mic cables, nothing, but that was my introduction.

Then one day in 1988 he says, "Hey, Jordan, let's go ahead and DJ with this gear." And I was like, "What do you mean?" He says we'll just buy prerecorded music; we'll go out and advertise to some fraternities.

**R B:** And you went from being a live band member over to the "dark side"...

**J R:** He said I could make \$100 being in a band—or \$400 being a DJ (back in 1988, remember).

**R B:** Not bad.

**J R:** I was going to UC Berkeley, so I was going to a good school and it's very competitive. Being a Jewish boy, a lot of my friends have become doctors, lawyers, politicians, computer scientists, founders of their own companies. But me, I went into the entertainment business.

**R B:** Well, the certainly a tradition one way or the other... You're not the only Jewish entertainer. You might even be one of the more popular Jewish DJs that are out there.

So you made the move into DJing. Did you start your own company at that point and then start bringing people on? How did it progress?

**J R:** In the '80s and early '90s there was not a lot of opportunity. What I did was I opened up the yellow pages (the paper kind) and I called some entertainment outfits, saying "I have DJ sound gear, book me."

And then suddenly I was going out every single weekend the rest of my life. And here I am, 25 years later, still trying to



get out every weekend...

**R B:** Since the economic downturn that we've all experienced, where is Jordan River Productions at now?

**J R:** Well, I have expanded my business. I know a lot of DJs have gone into, photo booths, lighting, and these are great things to go into. But I always like things that are very educational; that takes a little deeper understanding of something. So I've gone into being a wedding photographer, a bar mitzvah photographer, a corporate photographer, tons of Photoshop classes, tons of lighting classes...I love portrait photography. I love the use of lights in portrait photography.

I've actually been a photographer longer than I've been a DJ, but the DJ business is where I've been making my money...Now photography possibly subsidizes the loss of



income because of the competition of today's day and age.

**R B: What territory do you cover?**

**J R:** I cover the entire Bay Area. I'm in San Jose; I'm in Silicon Valley...I live five miles away from the Google complex. So anywhere from San Francisco to San Jose to Monterey to Santa Cruz to Palo Alto, Stanford University, all these places.

**R B:** I see on your website you list weddings first, then mitzvahs. Tell us a little bit about what you do that's unique in each of those two marketplaces.

**J R:** You know, I don't want to be boring here and say, I specialize in weddings. Every DJ that's reading this magazine specializes in weddings. So again, with photography you have to be kind of technical in terms of how to use a camera in manual mode, how to do proper lighting. Well, in the course of going to the DJ conventions, I was inspired by the likes of Fiznick Rick, Todd Mitchum, and these guys who took the stage and they weren't DJs; they were entertainers.

My mouth dropped when I saw these people take the stage. They weren't pushing play on "Celebration." They had the DJ off to the side of the stage push play and they led us in interactive activities. And I picked the ones I love the most and came home and I practiced those routines and made them my own.

I've been able to use those routines in bar and bat mitzvahs. Some of them I can use in weddings, in corporate events where there's a lot of Asians, Indians, male-dominated industries where you need to do stuff. It's all this kind of team building, interactive display of fun and energy and "edutainment" and togetherness that I think that I bring to the table.

**R B:** Mitzvahs are obviously very big occasions; I've seen some of these, especially on the East Coast, that are full production-level events. Is there anybody else in your market that really specializes, is a high-end bar mitzvah company?

**J R:** Actually what's kind of funny is even some of my friends today with the ADJA or some of the other organizations that I belong to, in the past they called me "The King of Bar Mitzvahs" because nobody really did bar mitzvahs but me.

But as times have changed and people's access to videos and entertainment and education on the DJ realm have increased, I believe that it has a gotten a lot more competitive out there. There are a bunch more DJ companies now offering similar services to what I'm doing, like a Bobby Morganstein-style entertainment where it's hip-hop dancers, it's interactivity, it's glow necklaces, it's hats, it's lights—lights, camera, action, you know?

But I'm not complaining...I had 20 years of extreme growth in my business from 1988 to 2008. Thank goodness I was



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jamming during those periods of time. And now I just have to work a little harder for my money and be a little bit more diverse in my skill set so I can have more weekday work and close deals for other bar mitzvahs. As you can see, I'm not getting any younger. I have a little gray hair now.

**R B:** Understood. What do you think is a secret to connecting with the bar mitzvah-aged crowd?

**J R:** The one thing that I understand now is I know with technology and everything, kids we say they're growing up faster. And yes, maybe they're growing up faster with knowledge, but as far as maturity, kids are not growing up any faster. 12-year-olds and 13-year-olds are still 12- and 13-year-olds today as they were 20 years ago. The difference is attention span. We're Gen Xers; most of us are Gen Xers.



Before us were the Baby Boomers. Now we're dealing with Millennials. And even some of the parents we're working with now are Millennials, because some of these parents are under 40 years old, successful. So you're dealing with the parents and the kids.

So how do you get along with the kids? You stay one step ahead of them in your knowledge and your practice of music. Now, instead of me being the main guy doing everything—dancing, games, party favors—I bring hip-hop dancers that are also helpers, DJs, and now sometimes I just become the DJ for half an hour, 40 minutes, and let my team go out there and interact. They're 24 years old; they can spin on their heads. They identify as Millennials themselves with these 13-year-old kids and 15- and 16-year-old brothers and sisters out there and really carry the party for me while I just have to maybe do some emcee-ing...I think the kids are really reacting to that and loving my team that comes out with me.

**R B:** So how does most of your business come in? In some marketplaces a lot of it is word of mouth. You know, one family wants to do something a little bit bigger than the other family...

**J R:** It's a great question. I don't know. It's a lot of luck.

**R B:** Okay. That wasn't quite the depth I was looking for, but I guess I'll it.

**J R:** For some reason, with me, Ryan, the road is always leading me back to bar mitzvahs and people who kind of get along with my personality. I was born and raised in the Bay Area; it's all I know. So it's kind of weird. Yes, I don't advertise on Wedding Wire; I don't advertise on the Knot. I don't do paid-for subscription advertising on anything. I don't do black sheep publishing. I don't advertise in the hotel guides when those free publications want me to advertise for \$800.

In a sense, it's just kind of being out there. As a friend of mine 25 years ago used to say to me: I said, "David, how do you get all these gigs?" He said "Jordan, I have 20 years of cards out there. Twenty years later, here I am. I have 20, 25 years of business cards out there. I'm a solid player. I deliver what I promise. And for some magical reason I'm still able to work."

Let me actually answer the question. Through referrals and Internet website presence.

**R B:** Is there anything else that you want readers to know about your company, predictions for yourself or for the wedding and bar mitzvah market?

**J R:** My newest venture is doing some videography and learning Final Cut Pro; doing the corporate market, more of a corporate market out here. We are in the Bay Area; there's a lot of corporate activity between Google and Apple and up-and-coming companies. And that's what being a photographer and videographer has allowed me to do. And I know, like I said, some people might go out and do a photo booth.

So if I can actually get the bar mitzvah client to book me as a DJ, photographer, and videographer, I don't really have to work the next weekend...I'm not rich but I've made an extra \$1,000...I try to book a couple of those a year with the weddings where I book all two or three.

We see that a lot with DJs now. There's this merge of lighting, photo booth, and DJ. I think there's a lot of DJ companies now that are booking as many photo booths as they are DJs.

...But they still rely on both. I don't have a photo booth. I have a portrait studio that I can bring onsite to a holiday event and do onsite printing, 5" x 7"s, 4" x 6"s. And I know that doesn't have a lot to do with the DJ business, but I guess as long as I can support my family and make \$1,200 on a Saturday being the photographer, I'm happy watching the DJ in action, while I'm taking pictures.

**R B:** I can understand that completely. So your story's about growth, diversification, and just spending a lot of time on each client.

**J R:** Exactly. The DJ business is still the bulk of my business. It really is. But the photography or the video does give me some good weekday work, where I'm going out on a Tuesday afternoon, going to San Francisco for three hours, or doing some sort of corporate thing in the evening.

**R B:** Very cool. To check out more on Jordan River, either catch him at one of the DJ conferences or go to A-DJ.com. **MB**



# Ken Petersen: Singular DJ

A MAN WITH A PLAN, THIS MIDWEST DJ HAS CUT HIS OWN PATH TO SUCCESS

**K**en Petersen has a unique story. He has achieved the kind of success as a single operator that has allowed him to go full-time, with no looking back—he's not in a mega-market like Chicagoland or the New York City metro area. We sat down with Ken to gain some insight into how he has made a full-time mobile entertainment career work.

**Mobile Beat:** Ken, please tell us a little bit about where you're coming from and how you stepped into the DJ business.

**Ken Petersen:** I started in 2008 with Milestone, the actual company, and came out of a business degree. So I think the important part was actually having a five-year plan and having a business plan and a marketing plan; having an idea of where this company is going to go and really what it's going to take—the baby steps and the mid-time steps and the full steps—to get where we are. So I think having the plan, not just dropping into this business because, hey, I've got music and two turntables and a microphone, was really key, or has been key.

**M B:** Where are you based?

**K P:** I'm in Rapid City, South Dakota.

**M B:** So, you're not in a big metroplex where it's easy to get five gigs a week...

**K P:** We are a community of 67,000 people. In order to put together the business I wanted a region that would give me about 100,000 people. So in order to get that number I had to consider "local" being a 350-mile radius based out of Rapid City.

**M B:** That's quite a "local" territory.

**K P:** Correct. That's the panhandle of north Nebraska; eastern Wyoming; corners of both Colorado and Montana; and a pretty solid chunk of western/southwestern North Dakota.

**M B:** The first thing that comes to mind is, if that's your local territory, can you charge for travel; or do people just assume you're going to go that far?

**K P:** I've got travel and room and board built into my price. Whether it's a local Rapid City client or it's Bismarck, North Dakota, it's the same rate.

**M B:** As we mentioned in the beginning, you are a single operator; so you pour everything into one client on one weekend. We're assuming you don't see yourself building into a multi-op...

**K P:** Yeah. This is where I want to be, with Milestone. My background is actually with the multi. When they're operated correctly they can be very formidable and they can be profitable. Milestone was created because I wanted to get out of







that "multi" mentality, I think is the best way to put it.

I wanted to concentrate on and remember my clients; not wake up Monday and struggle to remember what Saturday's bride and groom's names were...I really wanted a relationship with my client.

**M B:** That shows. We've checked out your Facebook feeds and you talk about the brides you're working with; you post pictures afterwards. There's clearly a strong connection there. So a lot of your business comes from referrals, correct?

**K P:** Well, yes...[Along with] word of mouth, bookings by attendees at one of my events account for close to 50 percent of my business now. The cold call makes up about 20 percent and the remainder is actually coming out of a local bridal publication that I pay to advertise on. So it's a mix between word of mouth and paid advertising.

**M B:** As far as your competition, are you dealing with a lot of other single operators or multi-ops?

**K P:** When I opened up...a lot of us of the single-op ilk got together and created somewhat of an ad hoc co-op, or a mini-association...

We talked about what our companies' strengths were... Then we'd say—you know, I'd get a phone call, I'd hear from the client what they were looking for, and I'd say, "You know what? I think you need to talk to Jason with Powerhouse, or you need to talk to Mike with Tiki Man." Or, if it was an event that was truly something I was interested in, I'd dive in on it. What we ended up doing was creating a network of seven systems that could actually go up against a couple of other multi-ops in the area.

What we didn't expect was that in two years we would be a strong enough force to put both of them out of business... We took 16 DJ rigs off the road in a period of two years. All of a sudden, supply and demand shifted, and the suppliers were now kind of in control...Businesswise, that's what

we've done as singles; we've maintained our autonomy, but at the same time we work together to get the client the right event.

...Around here, your DJ is your day-of coordinator, and that makes things very easy to market, to present services, because the client understands they're going to get not a three-hour DJ with one-hour cocktail music. They're going to get six hours, day-of...

**M B:** Do you have some mentors in the industry?

**K P:** Yeah. I'm going to definitely say they're mentors. People will probably chuckle if they can remember back about 10 years, when I threw up a huge stink on the chat boards about Peter, Mark, and Randy.

**M B:** We're talking about Mark Farrell of the Worth Movement, Randy Bartlett of the One Percent Solution, and Peter Merry of the Wedding Pillars. It sounds like you weren't a fan, at least at the beginning.

**K P:** I was a fan. Again, I was involved with the multi-op. I was the drone of a multi-op. But I had no say in marketing, no say in booking. I was handed a packet of paper and said, go do this event...And I'm trying to be one percent better. I'm trying to be what I'm worth. And I couldn't. I wasn't in a position to get, but I was in a position to be.

So what I was doing was causing a lot of confusion within the company and within the client relationship to the company, and it was hurting. I didn't see that until I got away from it back then. So what we've got is a juxtaposition that took place, or basically a huge change of perception.

They were my mentors and they still are. I recently attended Peter and Liz Daly's "Make It Grand" workshop last month. Peter's professional process was also last month. I have attended the MarBecca stuff. I've got Randy's DVDs; Scott Faver's stuff. So I've got lots of influences.

But I've also got a background in theatre. I've got performance; I've got technical. And I've got some military, so that means there's a little bit of take-chargedness going on. It all plays in. And then obviously the degree has helped put the foundation under all of this.

**M B:** Tell us a little bit about the tools that you use in your business? Are you a laptop-style DJ? Are you still working with CDs?

**K P:** I'm 46. I started vinyl back in '89. So I need my buttons...I'm not CD though; Denon controller, running MP3s, but I still need my big buttons. I just can't fathom clicking my way through a wedding. Doesn't mean I'm not looking at possibly doing a software transition this winter; just due to the fact I'm getting old.

I started Milestone as a four-unit Bose L1 company, but this past January I picked up four pairs of QSC KW pieces, uppers and subs. So all of a sudden now I'm finding out



about the bass that I've been missing for so many years. The Bose folks are going to hate me for that one. But it's about using the right tool for the job. Two weeks ago I ran my Bose. Last weekend I ran all the QSCs. It depends on the room; it depends on the crowd; depends on the head count.

**M B:** In addition to sound, you're doing some uplighting...

**K P:** Yes, I am. When I opened in 2008, the first thing I did was I bought a full uplighting package. I bought the gobo projectors. So when I cracked my doors open I was doing something very different. Most of the market was T-bars with some blinky lights...I wanted Milestone to step things up a little bit. Since then, most of my colleagues have picked up gobos and have picked up uplighting.

Milestone is about zigging when everybody zags. I want to go the other direction. What everybody's doing, I try not to do. So now that everybody's doing uplighting in this market and gobos and breakouts and things like that, I'm trying to settle back down into the solid performance; meet and understand parents more; get to know why the event is taking place...who they are, why they met. And that pulls in some of the MarBecca element. And then it's also the performance. You can't properly do the "how" of the event until you know the "why."

**M B:** At this point, anything else you want people to know

about your business or about you personally?

**K P:** I guess the big thing is, is find your own identity. Find out how you want to run your company and run it uniquely.

What I'm struggling with right now is whatever I put up on Facebook this weekend, my local colleagues will be doing it in three weeks. A lot of people say that imitation is a form of flattery; I think that's fine to an extent. But it can confuse the market.

I will admit that I was rather taken aback by everybody copying me until I sat down and listened to Peter Merry in "The Professional Process,"...those that have taken that seminar, will grin and say, that's good, I'm glad you do what I do; we all do the same thing, wink, wink." Because what's going to come in the second round, the second wave, is going to hurt the folks that are copying.

**M B:** Be original; work with ideas you've heard about but make them your own...

**K P:** Yep.

**M B:** Ken Petersen of Ken Petersen's Milestone Event Entertainment Services (KensMilestones.com), thanks for joining us. **MB**



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# Compact, Adaptable AND Powerful Combo

**TOGETHER, YAMAHA'S  
DXR10 AND DXS12 SUB  
MAKE A MICRO-SYSTEM  
THAT CRANKS**

By Arnoldo Offermann



**A**s our company takes new twists and turns, I saw myself needing a compact system that has the firepower of a bigger rig. This is the holy grail of speakers that we often have to compromise in. One can't find affordable, light-weight, LOUD, clear, and compact at the same time... or can they?

I've been using the Yamaha DSR115 for quite some time now, as we bought three pairs shortly after they were first released at the MBLV16 show. The sheer volume alone with its 90° spread was perfect for school dances, but their light-weight wood frame that allows for easy flying and amazing sound quality made these a winner in my book. However, these are a tad large for weddings, so I looked at the 12" models, but I wanted compact. I didn't want the typical speakers on a stick look, nor did I want the cabinet to overpower the look of my setup. At the same time, I don't want to have just "wedding" speakers. I needed a rig that I could use for almost every event, except for the large school dances where the larger cabs are needed.

The search came to a quick halt thanks to one of my DJs, Sam Whitman. As we set up for a college pep rally, I needed a last minute monitor... something LOUD that would keep up with the DSR115s but still sound clean and undistorted since the audience would hear the monitor as well. Sam rushed back to his car and grabbed one of his DXR10s. This tiny speaker, not much larger than its 8" counterpart, had a myriad of options in the back. XLR or RCA in, various EQ options, and even a split XLR out so I can hook these up in stereo and only run the RCAs to one speaker. With the "mini-mixer" built in, I told Sam to hook up our iPod so we can jam out while we set up. Soon the room was filled with a nice crisp sound. The rest of us looked at this little fellow who was pumping out music like it was its big 15" brother. I was impressed; the same 90x60° dispersion was heard from the DXR10 which can hit an impressive 131db. To me, wattage doesn't matter, but if you must know, an 1100W peak / 700W RMS amp powers this tiny monster while barely sipping power thanks to the MAGIC of its class-D amp.

After setup, we hooked up the DXR10 and laid it on its side prepping it for its job as the monitor of all monitors. As we cranked up the DSR115s, I was impressed to see the DXR10 keep up without seeing that cringeful flash of the limit light. At high volumes, I didn't hear shrilly highs typical of small high-power tops; instead I heard rich vocals, and more bass than I'd expect out of a 10" cab.

Looks like I found my new tops, but I still wanted to avoid using tripods. What to do.. what to do? The following Mobile Beat Last Vegas Show, I got to experience the DXS12 subs. My car audio days remind me what a 12" sub can do when it's in the right environment, but mobile use make those conditions tricky. Still, the specs were impressive enough to get me to take a listen. 950W peak / 600W Continuous at a whopping 131db measured output. All this from a small wooden box under 80lbs? No way— my interest was piqued. To my surprise, the DXS12 subs were coupled with the DXR10 cabs, which means I could hear my dream system right then and there.

What I heard was mind-blowing. DEEP bass notes that didn't falter out after the first note and



really brought the music to the forefront, at the same time perfectly complimenting the crisp, in-your-face sound of the DXRs. "Crank it up" I said. I could feel the music slap my face around like a rag doll, but my ears didn't bleed from an illogical amount of power to the highs. Instead, this set was carefully tuned (using Nexo technology) to make sure not ONE frequency was left out.

The entire system sipped very little power, too. I could easily run this, and a decent-sized light rig on ONE 20A circuit.

### "SHUT UP AND TAKE MY MONEY!"

Months have gone by and I've used this system in many configurations: 2 tops, 2 subs; just two tops, and 2 tops with my bigger school dance subs. Here are my findings:



people to a school dance of 400, this system kept up without losing its tonal quality. The DXS12 sub has a few extra sound options to give it a deeper sound that would fool you into thinking it was a much bigger driver.

This DXR10 / DXS12 combo is incredible, and I know I've yet to push it to the limit. Even outdoors in the blazing heat (I live in Florida, don't forget) these guys never faltered. The built-in cooling fans were a huge help, I'm sure, plus the clever design of the amps mean they never run hot. I am still shocked at how LOUD they can get while sounding absolutely breathtaking... and I didn't go broke doing it, either! I don't care what kind of events you do, this system has a place in your setup— I'll bet on it! **MB**

[www.yamaha.com/livesound](http://www.yamaha.com/livesound)

2 Tops, no sub: I did this for a couple of corporate events but worried about lack of bass. While it wasn't the same sound as with a sub, it didn't sound hollow. I still got a nice, clean and balanced sound. This made me confident to use these for cocktail hours and ceremonies and not worry about needing extra sound. Each DXR10 has 2 mounting options so you can have it fire straight out, or angled down slightly.

2 tops, 18" sub: I paired these up with my other big school dance subs.. not just one, but also two. The DXR10s kept up for not only an indoor school dance, but also a 500 person OUTDOOR dance. There was NO lack of sound nor did my limit lights blink.

2 tops with the DXS12 subs: This is my favorite combination as I can mount one DXR10 on top of a DXS12 sub and avoid tripods altogether. From a wedding of 50





# A CSL Problem Solver

CSL VIDEO PROJECTOR MOUNT



A popular item at the recent Mobile Beat show, Colorado Sound N' Lights CSL Video Projector Mount (\$79.00) promises to make your video setup even quicker. It fits most projectors, supports up to 50 lbs., and provides easy installation, as well as easy adjustment of pitch (30°) and roll (30°). It offers full 360-degree rotation. A fast-disconnect mechanism allows for easy maintenance.

The CSL Video Projector Mount is available in four versions:

1. Mounts to a 1-3/8" speaker tripod
2. Mounts to a 1-1/2" lighting tripod
3. Clamps to 1.5" or 2" tube trussing
4. Interchangeable Version: Select from two of the above

Go to the CSL website for more info.

[www.csnl.com](http://www.csnl.com)

# Freedom of Choice

ADJ INNO SPOT SERIES



The new **Inno Spot Series of LED Moving Heads** from **ADJ** offers a variety of brightness options and features to fit various needs and budgets.

The **Inno Pocket Spot**, the smallest and most affordable of the bunch, and is designed for mobile DJs, small clubs and others needing light weight and small size. It uses a 12W LED source. It has 7 colors plus white, 7 fixed gobos plus spot on a laser cut gobo wheel, Special features include: Pan/Tilt Inversion mode, 4 built-in light shows, and control via sound activation, DMX or an optional IR remote control (sold separately). It weighs only 7 lbs. and measures 6.25" x 5.75" x 10.5".

The **Inno Spot LED** is powered by a 50W LED source. Special features include: a 3-facet prism, a shutter for random strobing and pulsing effects, and compatibility with ADJ's UC3 controller. It comes equipped with 8 colors plus white, 6 rotating, replaceable gobos plus spot (all gobos are metal), a 17-degree beam angle and has a max power of 93-watts.

The **Inno Spot Pro** is powered by a bright 80W LED source. This versatile unit has motorized focus, manual zoom (adjustable from 12 to 17 degrees) and a 3-facet prism. It also offers 8 colors plus spot, 6 rotating, replaceable gobos (2 of the gobos are glass), 14 DMX channels and has a max power consumption of 140-watts.

The **Inno Spot Elite** is the flagship of the Inno Spot Series with a massive 180-Watt (8,000K) LED source, and is designed for large venues.

All models include 4-button digital DMX displays, 3-pin DMX In/Out, IEC IN/Out power daisy-chaining (except Inno Pocket Spot which only has an IEC input) and have multi-voltage operation (AC 100-240V, 50/60Hz). **MB**

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# Sennheiser Plays to DJs

HD-25 ALUMINUM HEADPHONES: A NEW EMPHASIS BUILT ON A SOLID FOUNDATION

By Dan Walsh

**I have to admit that I wasn't expecting to be able to say anything interesting or unique about the headphones Sennheiser sent me to review.**

Yes, I *did* expect them to be of high quality, based on the company's well-earned reputation for putting out some of the best products in the small transducer marketplace of microphones and headphones. But with the current glut of new headphones vying for attention, I was decidedly blasé about our latest review subject.

So I was very pleasantly surprised to find that after a little bit of quality time with the HD-25 ALUMINUM—the 25th anniversary edition of Sennheiser's classic HD-25 headphone—they revealed some distinctly interesting features and confirmed their Sennheiser lineage of quality. It's worth noting that this update of a workhorse model also coincides with a push by Sennheiser to reach the DJ market with a bunch of other new models as well.

## SOLID SOUND

I'll get right to point on sound: These new HD-25s have all the clarity, balance and power I would expect from a piece of Sennheiser technology.

The frequencies the headphones reproduce, to my ears, are "tuned" as close to perfection as possible, given the wide variety of music they might be called on to handle. They did a great job with everything I threw at them: meat-and-potatoes dance and hip-hop tracks to be mixed, as well as my eclectic personal listening, which includes everything from melodic metal (the HD-25s brought across that rumble of bass and detuned guitars that I love—thank you King's X) to Gregorian chant (they also crisply conveyed the sound of these unadorned voices along with the ambience of the space they were recorded in).

More specifically on DJing, the headphones made melodic mixing a true joy. This kind of mixing focuses on using the key of the music as well as the beat to create a more pleasing blend from track to track. Where with other "cans" there have been many times when, in the thick of mixing,

with the sound of the speakers and other background noise filling the sonic space, I've found it difficult to pick up the actual key of the music. Not with the HD-25s.

## DISTINCTIVE DESIGN

The physical design of the HD-25 ALUMINUM works perfectly with its 70 Ω, 200 mW dynamic transducers to achieve the listening/mixing experience described above. Although the circular earcups are compact, at just under 2.5" in diameter, the combination of comfortable cushions and adjustable tightness allow for a high level of noise rejection—even though these are not technically "noise-cancelling" headphones. (I enjoyed this aspect of the headphones on a few airplane flights, as well as in some noisy mixing situations during my review period.)

The design did reveal a different approach to DJ use than most other headphones I've encountered. (I had never had the pleasure of using HD-25 headphones prior to this review.) The paradigm these days is to have two completely swiveling earcups to make the headphones more compact for transport, with the expectation that the DJ will pull the whole assembly partially or completely off the head and hold one earcup with a hand or shoulder for cueing—the typical "look" of a mixing DJ. In contrast, the HD-25s make it possible to keep the headphones securely in place, while only slightly swiveling one earcup off its ear.

The basic fit is adjusted with a simple mechanism for sliding the earcups up or down. Further adjustment is possible with another unique feature that I'm guessing is exclusive to Sennheiser—a split headpiece. This design feature of classic radio/recording headphones actually makes a lot of sense for mobile or club DJs as well, at least as it is combined here with one rotating earcup. The split headpiece keeps the 'phones very solidly situated on the head, even when the one side is swiveled off the ear. While this design may not be for everyone, I found it was quite efficient once I got used to it.

My only quibble with the overall design

is that it leaves quite a bit of the cabling above the ears exposed and in danger of getting snagged when one is carrying the headphones around. The way the earcups slide up and down requires this aspect of the design and it is certainly a minor issue.

As far as looks are concerned, the HD-25 ALUMINUM model is not overly blinged out but is still mighty stylish, with sturdy, silver-



toned aluminum earcups and swivel points, simple black cushioned plastic headpiece and soft, black leather cushions.

## POWERFUL PERFORMANCE

I found that Sennheiser's HD-25 ALUMINUM headphones provided a nice balance of high-quality sound, efficient (if unique) design, comfort, and classy, simple styling. They buck the trend toward flashy 'phones (many of which might not really be worth their sizeable price tags), and certainly live up to the Sennheiser tradition of excellence. Well worth a listen if you are in the market for a no-nonsense music monitoring solution. **MB**

[www.sennheiser.com](http://www.sennheiser.com)



**JBL Professional**

**EON615** - From a new series using JBL's advanced waveguide tech and proprietary transducers, promising "studio monitor-quality sound" in a portable PA.

**Mackie**

**SRM Series** - Includes three 1600W models: 12" SRM550 and 15" SRM650 plus the hard-hitting SRM1850 18" powered sub.

**Marathon Pro**

**Marathon SR-512UB** - An 850 W active 12" 2-WAY ABS speaker, with USB/SD/MP3 playback and Bluetooth wireless connectivity.

**Monoprice**

Wide variety of affordable sound gear, including a new line DJ mixers and players.

**Numark**

**CDMix Bluetooth** - The venerable CDMix gets a dedicated channel to mix tracks from any Bluetooth music player or phone.

**Odyssey Innovative Designs**

**SZGSDJ-C2** - Universal case for large controllers (comes with pads to customize) with a nice big shelf for laptops and a lot more.

**OmniSistem**

**Bubbles LED Wall** - A unique way to add wall lighting; each lightweight panel has 4 x 3W LEDs protected by ABS Mirror Plating.

**Pioneer DJ**

**REMI-STATION 500** - Offers three effect sections, Rhythm FX, Scene FX and Release FX and the industry's first "Pressure Controller" knobs for manipulating them; can also act as a USB controller.

**QSC Audio**

**TouchMix Series** - QSC dives into the mixer pool with touchscreen-driven digital PA/recording mixers that pack a studio's worth of processing.

**Rane**

**Sixty-Two** - Plug & play package supporting 2-deck digital vinyl simulation, software controls, two USB ports for easy DJ transitions, on-board beat effects, and much more.

**Reloop**

**RP-8000** - High-torque turntable combined with a digital control section for DJ software. Most interesting DJ item we found at this NAMM show. Also see the new Beatpad, reviewed on page 52.

**Sennheiser**

**DJ Line** - Sennheiser was pushing their new DJ 'phones, the HD6 Mix, HD7 DJ and HD8 DJ. See page 49 for a review of the latest incarnation of their classic HD-25.

**Scrim King**

Scrim King increased its NAMM presence with an eye-catching booth setup showcasing all their major lines.

**Stanton DJ**

**SC-IX** - Stanton released a major software update for the SCS.4DJ USB Mixstation—Version 5.0 of the unit's SC-IX operating system, feature a boatload of enhancements

**VocoPro**

**UHF-18-Diamond** - Karaoke singers will sound good and look cool with this system, available in a whole rainbow of shades.

**X-Laser**

**Mobile Beat Mk5** - An update to this workhorse laser featured a new chipset and other improvements.

**Yamaha Pro Audio**

**MG10XU** - The solid MG series adds a USB 2.0 audio interface (24-bit/192kHz) for seamless playback of digital audio content to and from an iPad or iPhone. Also check out our review of a combo DXR-DXS speaker system on page 46.

**Zoom**

**TAC-2 Audio Interface** - Though it doesn't have the outputs needed for DJ performance, it uses the latest Thunderbolt™ technology for ultra-low latency and high-quality audio; perfect for recording. **MB**



# Nomad ChargeKey Lightning Cable

By Michael Buonaccorso

**D**Js love gadgets, and here is one that is more than cool... it fills an important need in your emergency kit!

It never fails...an important moment, and your phone is dead—and your charger is at home. ChargeKey (\$29) from Nomad is a portable Lightning cable. Less than three inches long, it has a Lightning connector on one end and a USB connector on the other, in the shape of a house key. And it really is designed to fit on your key chain, by way of a hard plastic loop above the Lightning plug, so you'll always have an iPhone cable on you. If you have your keys, you have your charger! Charge/sync your iPhone from any USB port.

Testing this gadget out, the unofficial Lightning connector worked fine; no warnings popped up on the screen. There are a few drawbacks though,

including the lack of any caps or other ways to protect the plugs. I have the tendency to be rough on my keys, so the longevity of my ChargeKey won't be known for a while. But that's an easy compromise to accept as a trade off to the size convenience and price. It should be noted ChargeKey works best with laptops and battery packs, but not desktop computers, or most wall chargers.

After a debut at the 2014 CES show, it's already on backorder right now, and should resume shipping in mid-March. Note that a variant with the microUSB port is also available. Works with iPhone 5/5S/5C, Lightning iPad, iPad Mini. **MB**

[www.hellonomad.com](http://www.hellonomad.com)



## US800-2.1 AS SEEN AT MBLV 2014

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US800-2.1 (Active)

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- Rated Power: 800W LF
- Sensitivity (1W @ 1m) - 94dB

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- Frequency Response (-3dB): 80Hz-18kHz
- Rated Power: 80W (RMS)
- Sensitivity (1W @ 1m): 91dB



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# iPad, Meet Beatpad

NEW CONTROLLER MAKES TABLET DJING EASY

By Ryan Burger

**T**he Reloop Beatpad is something I have been looking for a while now, after enjoying similar products that didn't seem to be going anywhere in the market. I found this new controller at NAMM at the American Music and Sound booth. They now represent the German-based Reloop, along with a bunch of other great brands that DJs will be hearing about in the next year.

## THE COMPANY

Reloop is a very popular brand in Europe and the UK. I remember seeing it several years ago at the BPM conference in England. While they are a general company that sells all kinds of products, including speakers, turntables, CD players, mixers, etc., they have a unique touch and style that I feel will really resonate with the US DJs.

## THE CONTROLLER

The Reloop Beatpad looks similar to other tabletop-style DJ controllers, but integrates a full DJ mixer (including 1/4" microphone input) and an auxiliary set of RCA plugs to bring in phono or line input. Additionally, full XLR master outputs are provided, along with unbalanced RCA outs. Internally, it is built totally with the iPad in mind and nicely comes with cabling to hook up both Apple 30 pin and the newer Apple Lightning plugs for direct connection to the Beatpad. It does use its own unique plug to hook from the Beatpad to the iPad on the Beatpad end, so I would recommend you keep good track of that cable, as I doubt it's too easily available.



## THE IPAD INTERFACE

Since it's designed specifically for use with the iPad, the Beatpad worked immediately upon hooking the cable up to my tablet and starting up Algoriddim's dJay2 application. The app saw the Reloop controller and immediately grabbed on.

I was able to load up my tracks and play to my heart's content using the sampler, the performance mode pads and the various jog modes via the comfortably-sized, illuminated 15cm jog wheels.

The Beatpad worked so well with my iPad that I've decided that I have to get my very own unit ASAP, as it just earned itself a prime spot on my regular summer DJ gigs at the area outdoor skate park!

## MAC AND PC PERFORMANCE

The Mac hookup took me a few extra minutes, but with the help of Matthew Wood in Reloop's responsive tech support department, I was able to get it up and going on my iMac easily. I just needed to get the newer version of dJay. I would assume the PC hookup with Windows would go just as easily.

## GIGGING

Taking it out to a gig was the next part of the story. I brought the Beatpad to an elementary school dance and was able to hook it straight up to my powered speakers, hook my microphone in, power it up and I was set to rock and roll quickly. I saw a couple of places for minor improvements in the next update: I found the main channel gains to be a bit touchy; and I think the microphone control should be in the main surface of the deck instead of being on the smaller side, closer to the DJ.

In my opinion, the next step for the Beatpad would be adding control of Algoriddim's vJay application. Yes, I know that means adding a video output to it, but my iPad already does the video mix, so conversion on the Beatpad "VJ" would be awesome!

Overall, this is a very functional and fun piece from Reloop and American Music and Sound. Check out more information about Reloop at [www.reloop.com](http://www.reloop.com) and American Music and Sound (their North American distributor) at [www.americanmusicand-sound.com](http://www.americanmusicand-sound.com). **MB**



[www.reloop.com](http://www.reloop.com)





# THE SENSATIONAL SYSTEM GIVEAWAY

Mobile Beat thanks the following sponsors for making the Sensational System Giveaway possible...

## DJ Console

The **Rane MP25 Mixer** offers a versatile combo of analog mixing and USB soundcard capability in a 19" rackmount format ideal for club & mobile applications. Low-latency, multi-client ASIO and Core Audio drivers interface its 22 USB audio channels directly to a variety of DJ software. The MP25's controls are MIDI-enabled, allowing direct manipulation of software parameters.



## Lucky Winner!

Jon Hatcher of A Music Plus in Denver, CO ([www.amusicplus.com](http://www.amusicplus.com)) went home with everything, thanks to our generous sponsors.



## Powered Speakers



# MACKIE.

The **Mackie SRM-650 Speaker System** features 1600W of system power paired with custom transducers to deliver gig-level volumes with room to spare. It features one-button Speaker Mode selection for application-specific voicing (PA, DJ, Monitor and Soloist). Effortlessly eliminate feedback with a one-button automatic Feedback Destroyer. An Integrated 2-channel mixer features dual Mackie Wide-Z™ inputs. Smart Protect™ DSP kicks in to protect your investment when things get pushed a little too hard.



## Tripod Stands

**Frankenstand's NEW 4th Generation stand:** The Original Pneumatic "powered" speaker stand, the Frankenstand, was invented in 2003 by Mobile DJ Mike Ryan (Dr. Frankenstand) and made specifically for professional entertainers. The "power" changes the weight of your speaker into "neutral buoyancy" making it EZ to lift and lower your speakers. NO MORE USING YOUR SHOULDER TO LIFT YOUR SPEAKERS!

# FRANKENSTAND

## Lighting



The **ADJ Ultra Bar 9** is a 41.75" pro-grade indoor linear fixture powered by nine 3W TRI LEDs (RGB 3-in-1). Its bright chromatic 40° beam angle provides vibrant tri-color mixing designed for washing stages, walls and dance floors. Its rugged casing with patent-pending Quick Align end locking allows for a seamless output of light with no breaks of color. The **ADJ Mega Flat Tri Pak** includes 4 of the popular ADJ Mega TRIPAR Profile LED Wash Fixtures, 3 DMX connector cables, and a soft carrying case.



## Music

This premium package from **Promo Only POOL** features daily delivery of all new audio and video releases. Includes the Audio Gold series and Video Gold series.

1. Adam P. & Cory 'Enemy' / Charge
2. Becky G / P/Bull
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6. Kid Rock / Chris Brown
7. Divisive Part

Mainstream Radio January 2014

- When It Comes To You
- Can't Get Enough
- Back Where We Started
- Damned
- Run Run Run
- Show Me
- Human

- Radio Edit
- Main Radio Edit
- Single Edit
- Radio Edit
- Single Edit



## Game Show

DigiGames is providing a **TM120 Wireless Buzzer with Host Remote (Stand Alone)**



## Karaoke

**Metamuse Media** will be providing a copy of kJamz 2.0 pro karaoke software, which consistently earns five stars in CNET user reviews. It lets mobile KJs manage multiple venues, each with their own singers and rotation and optional venue-specific custom graphics to show onscreen. Rotation can be done automatically or manually, and singers can use

their iOS device (or a web browser) to log in and manage their queue for "Tonight," "Favorites," and "History". Pitch/tempo changes are remembered per-singer. Plus lots more!

**TriceraSoft** will be providing one full year of streaming service to its 11,900-song Sunfly library. Lots of great hits, instantly available, wherever you have internet service.



## Cases

**Odyssey Innovative Designs** will be providing cases for all of the products supplied by the other sound and lighting companies. (Product pictured is for illustration only.)



## Cabling

Speed setup time with this 25' **Platinum Series** all-in-one power and signal cable from **NLFx Pro**. This premium shielded cable features a NEMA 515P (Edison Plug) and XLR female on the mixer end with a 36" fan connected through 25' of rugged, durable rubber jacketing to a IEC C13 with XLR male on the powered speaker end with a 12" fan. Features a lifetime guarantee!



## Headphones

**V-Moda Crossfade M-100:** Amazon's #1-reviewed headphones offer superior sound, unrivaled durability, comfort, customization, style, compact portability, detachable microphone & audio cables





# Pinterest 101 for Wedding DJs

HOW TO LEVERAGE THE POWER OF THE PIN FOR YOUR BUSINESS

By Staci Nichols

**A** quick tour around your fellow DJs' websites will show you that, compared to other wedding vendors, DJs have not quite figured out what to do with Pinterest yet. There are actually many ways for wedding DJs and other mobile entertainers to tap into the power of Pinterest.

Pinterest is a social media site that allows users to create picture boards (like a virtual tack boards). Non-commercial users tend to create boards for two reasons: to keep all their ideas on a certain topic in one convenient place or to share photos. Women as multi-taskers, planners, and list-makers are a natural fit for the platform Pinterest provides. A busy bride, for example, can be searching for a dress or cake and "pin" all of the ones she likes to her wedding board, checking them out later when she has more time. Many young women create wedding boards before they are engaged and start pinning anything interesting they see for safe keeping later.

## PINTEREST STATISTICS

Here's the skinny on this increasingly-popular social media site:

- Pinterest has around 12 million monthly visitors and 80% of them are women.
- The majority of Pinterest users are between 25-34 years old.
- Women on Pinterest are twice as likely to be college-educated.
- 25% of Pinterest users have household incomes over \$100,000/year.
- 69% of consumers who visit Pinterest discover something there that they want to or will buy.
- 19% of brides follow their wedding vendors' on Pinterest.
- 1 in 5 brides share their wedding boards with their wedding vendors.
- Pinterest is actually more effective than paid advertising for wedding photographers.
- 1 in 3 couples will use Pinterest to help plan their weddings.

## FIRST, THE BASICS

When you create a Pinterest account, you can both follow other pinners and follow boards. When you log in to Pinterest, you will see pins from the people and boards you follow (like a "photo news feed"). Also, you can upload pins from your computer

or re-pin things you see somewhere else. With each pin, you have the opportunity to write notes. Write search engine-optimized, keyword-friendly notes (i.e. "How my dance floor lighting will look in your wedding photos. Posted by San Diego Wedding DJ, Revolution Weddings, <http://www.r3volutionweddings.com>").

Be sure to create your Pinterest account in their "Business" section so you can get html code to embed your boards onto your website. This means you can show brides right on your homepage that you're one of those hip, savvy DJs that "gets it." For older DJs, posting one of your Pinterest boards to your website is an extremely effective way of showing brides that you aren't over the hill just yet!

As DJs, it's easy to think that our presence on Pinterest is as natural as a photographer setting up a SoundCloud profile...not true! Here are a few ways for wedding DJs to show brides their Pinterest sophistication:

## CREATE PLAY LISTS

I own a "regular" DJ business and a separate "country" DJ business. I noticed that there weren't really any country wedding music guides online, so I created a board of "Country Grand Entrance Songs," "Country Bouquet Toss Songs," and so on. Videos can be pinned, so I pinned videos of each song from YouTube. This allows brides and

**1 in 3 couples  
will use  
Pinterest  
to help plan  
their weddings.**







grooms to listen to the songs they find interesting in one convenient spot. A recent country bride said this on my post-wedding evaluation survey, "I love how she has a Pinterest account that had every part from the ceremony to the final goodbyes with music. I picked the music I wanted..."

## CREATE AN ONLINE CATALOG

If you offer a photo booth, rentals, special lighting packages, or anything along these lines, you can create a board with photos of your offerings. For example, I offer lounge sets that couples can rent to help create that "night club" atmosphere so many are going for these days. I made a board with pictures of each lounge set available, how many it seats, my logo, and my contact information. A potential client I met with last weekend asked about my lounge sets, then that night I got an email from Pinterest saying that she had pinned two of my lounge sets to her wedding board. I'm now a part of her wedding day vision—this is a good thing.

The experts do say that pins with price tags printed right on the image are the most effective (versus listing the price in the notes). As most of our physical products as DJs are intended only for existing clients (not the general public) and disclosing prices can be a deeply personal issue, I leave that decision up to you. My lounge set pins say, "Contact me for a price."

## ASK TO SEE A POTENTIAL CLIENT'S WEDDING BOARD

Asking to see a potential (or new) client's wedding board does five things:

1) It signals to the bride that you are one of those wedding vendors who genuinely cares about her over-all vision for the whole wedding day.

2) It's like a tour through her inner-world giving you a myriad of clues about who she is.

3) It gives you an opportunity to ask if she needs referrals or information ("I see you want Asian fusion food for the wedding. I know an excellent caterer who does all kinds of Asian food.")

4) It helps you stay abreast of wedding trends.

5) Making brides feel special is our #1 job—it makes a bride feel that much more special to show off her carefully-crafted board with you (something that quite frequently the groom hasn't even asked to see).

## A FEW OTHER PINTEREST IDEAS FOR WEDDING DJS

Post your gig log to a Pinterest board entitled "Real San Diego Weddings" (or wherever). Brides LOVE seeing how other "real people," especially from their area, did things on the big day.

Create a board of wedding tips or freebies. Every time you come across a helpful article, pin it. Forward your informative board to new clients, giving them an expertly-crafted resource and saving them lots of time potentially researching the same stuff.

Create a board of wedding entertainment ideas. Don't tell your clients how cool a snow machine, dancing on the clouds, or a personalized Grand Entrance is—show them!

I hinted at this one earlier, but create a board of dance photos from the professionals who've photographed weddings you DJed. Professional photographs of our work always make us look better, of course. Plus, brides appreciate knowing how your particular lighting will look in their photos as well as getting ideas on the variety of ways her photographer might capture the dancing/lighting.

For my fellow bilingual DJs, all of this information logically extends to girls planning their quinceañeras as well. Create a XIV Años idea board.

Put together your dream DJ equipment wish list...but, be careful, as you may discover why *Wed The Magazine* called Pinterest "addictive." **ME**

Sources:

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*DJ and Minister Staci Nichols owns Revolution Weddings and Country Wedding DJ in southern California. Her wedding know-how has appeared on Wed Loft, Offbeat Bride, the Gig Masters Wedding Blog, and Brides Without Borders. She is available for DJ consulting with a focus on helping her male counterparts make their websites/services more bride-friendly.*



# Compensating the Boss —with a Low Tax Bill

HOW YOU PAY YOURSELF CAN MAKE A BIG IMPACT ON WHAT YOU OWE

By Mark E. Battersby

**T**he Internal Revenue Service is reportedly scrutinizing the tax returns of businesses operating as S corporations where the owners or officer's compensation is too low—all because the government is losing out on FICA, and other payroll taxes. Which raises the question: Are you the unwitting beneficiary of untaxed compensation from your mobile entertainment business?

Not too surprisingly an incorporated DJ, VJ or KJ business does not have to formally declare a dividend in order for the owner/shareholder to face a bill for a taxable dividend. In fact, there doesn't even have to be a distribution. The payment of a salary in excess of what the IRS considers reasonable, the payment of personal expenses by the business, paying a relative who performs no services or does no work for the business, etc., can all result in a so-called "constructive dividend."

For the incorporated mobile entertainment business, the tax treatment of a dividend is harsh: It's not deductible by a regular "C" corporation, but it is income to the shareholder receiving it.

With a sole proprietorship, all income from the mobile entertainment business goes into the owner's pocket, while expenses are paid from those pockets, and anything left is labeled as profits and taxed. Although a sole proprietor is often legitimately, called an "employee" of the business, in reality, the owner is the business.

## WHAT DO THEY WANT?

When a second or separate business entity enters the picture, things begin getting even more confused for tax purposes. Questions about salaries paid to the owner/employee; whether payroll taxes have been -- or should have been -- withheld; should those distributions have, more accurately, been labeled as dividend payments; or will the mobile entertainment business be penalized with the dreaded "Accumulated Earnings Tax" because it keeps profit in the business rather than paying them to the owner employee in the form of either wages or dividends?

Generally, the owner/employee of a profitable mobile entertainment business should receive both wages and dividends. The business can reward owner/employees with both bonuses and fringe benefits, although favoring the owner/employee at the expense of others within the business is a definite "no-no," in the eyes of the IRS.

Owner/employees must of course, include some—but not all -- of the amounts received from their business in their taxable income, although

the tax rate usually varies depending on the type of payment. The mobile entertainment business can generally claim a tax deduction for some but, again, not all of those amounts distributed and/or paid to owner/employees as wages or salaries. Dividends paid by the business to shareholders are not tax deductible by the business.

Confused? It's not surprising given the complexity of our federal tax laws. The type of entity under which the business operates (sole proprietorship, partnership, corporation, S corporation, limited liability corporation (LLC), limited liability partnership (LLP) or personal services corporation (PSC)) contributes significantly to the confusion in this area. So, too, do questions such as whether profits from the business are dividends or wages, whether too much compensation was paid to a shareholder/employee, or excessive profits retained in the business, both of which draw fines and penalties when discovered.

## SOLE PROPRIETORS

Even the most basic of business entities, the sole proprietorship, poses potential pitfalls for the unwary owner/employee. The difference between sole proprietors and their businesses is often difficult to establish because the business and the operator of that business are one and the same, reporting profits on Schedule C of their Form 1040, Individual Income Tax returns.

Under our tax rules, the term "employee" specifically includes owner/employees who participate in an unincorporated enterprise as either a partner or a sole proprietor. When reference is made to the "employer," a sole proprietor is treated as his or her own employer, while a partnership is considered the employer of each partner.

Largely due to liability considerations, the sole proprietorship is becoming increasingly rare. Today, the limited liability (LLC and LLP) entities are the business entity most often selected by new small businesses. The S corporation, however, remains the single most popular entity affording flexibility and some protection from liability.

## S CORPORATIONS

An S corporation is simply, an incorporated business that has chosen S corporation status. In general, an S corporation does not pay income tax. Instead, the corporation's income and deductions are passed-through to shareholders much like a partnership. The shareholders report the income and deductions on their own income tax returns.

The tax treatment of fringe benefits paid to employees of an S corporation is different from owner-employees who are not shareholders, or who own two percent or less of the

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outstanding S corporation stock. The fringe benefits paid non-shareholder employees are tax-free. They are excluded from the employee's taxable wages. Those non-shareholder fringe benefits are deductible by the corporation.

Employee/owners owning more than two-percent of the S corporation stock on the other hand, are not considered employees for fringe benefit purposes, and their fringe benefits may not be tax-free. More-than-two percent owners are treated in the same manner as partners in a partnership.

As mentioned, the IRS is reportedly scrutinizing the tax returns of many businesses operating as S corporations seeking officer's compensation that is too low. A recent ruling by the U.S. Court of Appeals, upheld a lower court decision that one S corporation officer's \$24,000 salary was too low. The IRS felt his wages should have been \$91,044 for FICA purposes. The Court noted that for the two years at issue the taxpayer received distributions of \$203,651 and \$175,470 respectively, from the business. The Court also noted the taxpayer was well educated and very qualified and his salary was exceedingly low when compared to the distributions received.

## DIVIDENDS VS EMPLOYEE COMPENSATION

Obviously, profits from closely-held mobile entertainment businesses can be distributed as either wages or as dividends. Thanks to the American Taxpayer Relief Act dividends are subject to tax at a 0-, 15-, or 20-percent rate of tax depending on the DJ, VJ or KJ's tax bracket.

Double-taxation, paid once at the corporate level and once at the shareholder level is another expensive problem for many owner/employees. Typically, a closely-held, incorporated business avoids double-taxation either by paying most of its profits in the form of a bonus or by leaving profits in the business as accumulated earnings.

The IRS, obviously, has a field day re-characterizing bonuses as non-deductible dividends. The non-payment of sufficient dividends relative to profits can subject incorporated mobile entertainment businesses to the accumulated earnings tax—a penalty for retaining already-taxed profits in the business rather than distributing them as dividends.

## REASONABLE COMPENSATION

The IRS and the courts frequently scrutinize year-end bonuses paid to owner/employees because of the possibility of a disguised dividend. Each year, the IRS reminds S corporations that they must pay reasonable compensation (subject to employment taxes) to shareholder-employees in return for the services that the employee provides to the incorporated mobile entertainment business before a non-wage distribution may be made to that shareholder-employee.

If a shareholder-employee of an S corporation provides services to that incorporated business, then reasonable compensation (subject to employment taxes) generally needs to be paid

in return before any non-wage distributions, such as dividends, may be made to that shareholder-employee. Failure to heed this warning allows the IRS to step in.

Provided an S corporation shareholder is an employee who has received an actual distribution, the only remaining question-



able area is what amount is "reasonable" for that particular shareholder-employee. Whether the amount paid for the services provided constitute "reasonable compensation" is based upon all the relevant facts and circumstances, according to the IRS.

## SELF-EMPLOYMENT TAX

Although shareholders of a so-called "S" corporation are treated much in the same manner as partners, they are not subject to the self-employment tax on their share of the S corporation's ordinary income attributable to the operation of the business. After all, a corporation is a separate entity for tax purposes.

The question of qualifying for Social Security benefits at some future date is merely one of the long-range factors that should be considered by couples and families operating a business. Today, married couples in business are a reality -- even though many DJs, VJs or KJs are not aware that their own business may be operating as a partnership.

## QUESTIONS EQUAL MORE QUESTIONS

So-called "reasonable compensation" has always been an issue for incorporated businesses. With the Accumulated Earnings Tax recently increased from 15% to 20% of a mobile entertainment operation's accumulated earnings and the IRS including S corporations, reasonable compensation that is too high for regular "C" corporations, but too low for S corporations, is rapidly becoming an issue.

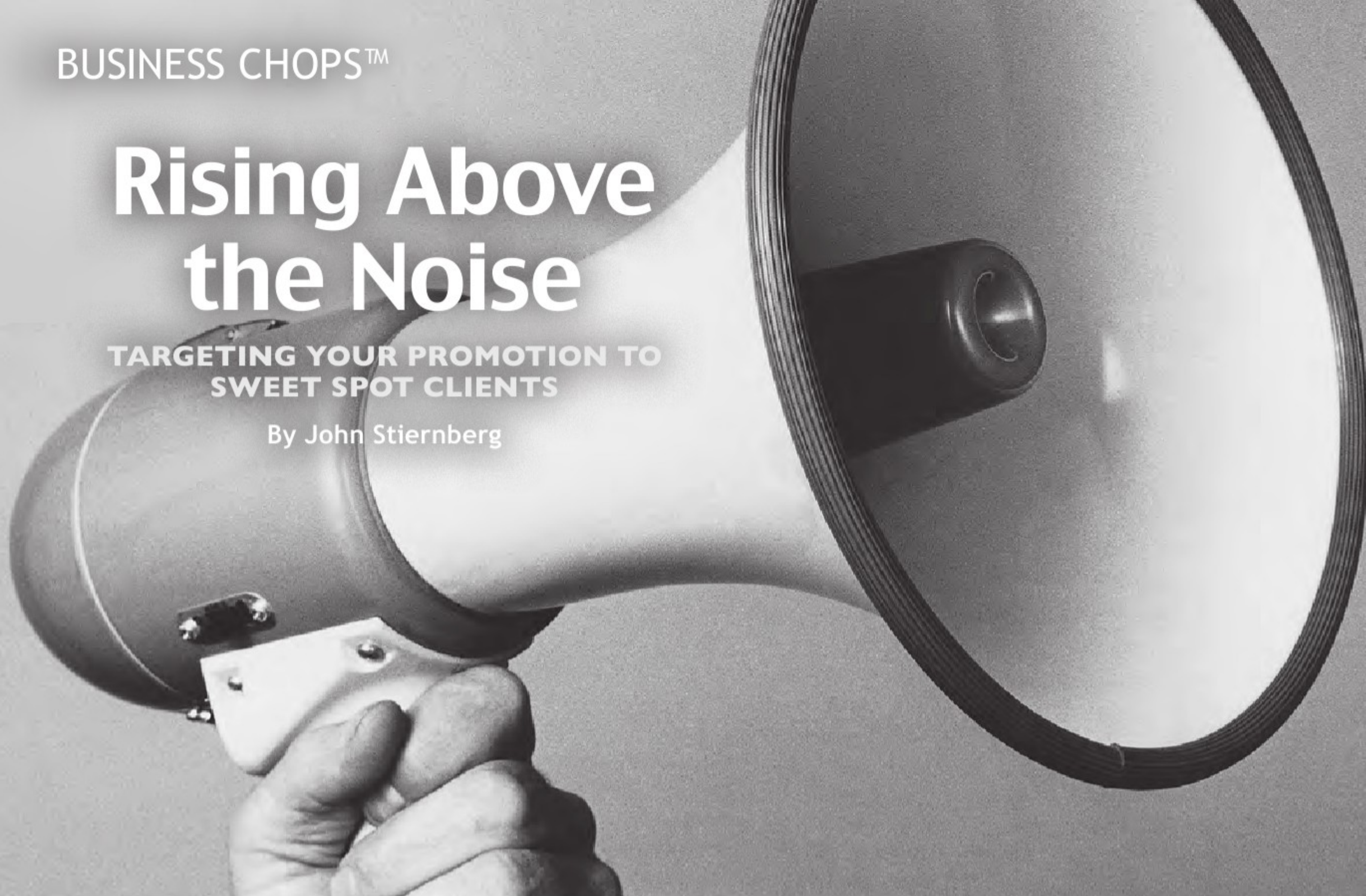
In order to both profit from and avoid the potential pitfalls of reasonable compensation in the face of accumulated earnings, early planning is essential before an audit results in headaches and expensive penalties. Seeking professional guidance for reaping those tax breaks due you, the owner/employee of your mobile entertainment business can ensure that you don't run afoul of the tax laws in this area. **MB**



# Rising Above the Noise

TARGETING YOUR PROMOTION TO SWEET SPOT CLIENTS

By John Stiernberg



In the last issue, we talked about client profiling and the high value of cultivating “sweet spot” customers. While not all gigs are ideal, you at least want them to be acceptable. No one wants to play shows for Nonviable customers. We talked about coding your past clients using those labels (I, A, N) and looking for patterns. That’s all nice to know, but now how do you reach the best prospective customers? If I have a website, will the phone ring off the hook? What if my competitors are creating more noise than I am (read: promoting directly to the same prospects)? This article takes a closer look at targeted promotion and suggests three action tips for optimizing your marketing and sales efforts.

## HOW DO CUSTOMERS MAKE DECISIONS?

Client decision-making is more of an art than a science. They are buying entertainment services, not a car, suit of clothes, or groceries. Still, the process of making a decision to hire you as opposed to one of your competitors will involve a similar process. Let’s use choosing a vacation destination as an example. Why? Because (much like hiring a mobile entertainer) it is 1) a discretionary purchase and 2) there are lots of choices.

Put yourself in the client’s position. Here are six key components of the decision process of where to go on vacation:

1. Time of year and fit with available vacation time.

2. Return to favorite destination or try something new.
3. Budget.
4. Need to coordinate with others (friends, family, spouse, roommates).
5. Geographical location and logistics (drive vs. fly; domestic vs. international).
6. Overall purpose (relaxation, adventure, escape, bucket list, celebrate a milestone, etc.).

It’s a myth to think that any one of the six criteria solely drives the decision process—It’s a bit of all of them. Each customer weighs each element slightly differently. To narrow the focus, the customer may start by reading a travel magazine or searching online for a specific destination. Some may consult a travel agent. Almost all will talk to people that they know and trust to get ideas, referrals, and validation of their ideas. The final decision is a combination of objective factors (price, availability, schedule) and subjective factors (purpose and personal feelings about the trip).

So what is the connection with buying mobile entertainment?

## HELPING THE CLIENT MAKE A DECISION

There are several analogies between planning a vacation and hiring a mobile entertainer. Of course the date of the event and the budget are key factors. But what about the spirit of adventure or sharing the experience with friends and family? Whether you are performing at weddings, anniversary parties, corporate events, or campus parties, the nuances of the decision process all come into play.

Which leads us to promotion.



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Comparing vacations to mobile entertainment, there are three strong parallels in the client's decision process:

1. Using an initial online search to narrow the focus.
2. Consulting with a travel agent or booking agent.
3. Contacting friends or colleagues for personal referrals.

The marketing challenge is to rise above the noise level. Your target clients are bombarded with promotional messages from both direct and indirect competitors.

## HOW TO MAKE IT EASY FOR SWEET SPOT CLIENTS TO FIND YOU

Knowing that they will turn to the opinions of others for help with decision support makes your challenge both easier and harder. Easier in that you can target the influencers too; harder in that the range of people is potentially very broad. Here are three action tips for promoting to your sweet spot.

**Action Tip 1.** Make sure that your online presence is 1) up to date, 2) compelling, and 3) dynamic. Sure you have a website and Facebook page, but are they current? Do you add or change the details regularly (which fosters search engine optimization)? Invest the time and cash necessary to make your firm easy to find online.

**Action Tip 2.** Equip your salesforce with examples of happy

# Client decision-making is more of an art than a science.

customers that are in your sweet spot. Whether you use an agent or handle sales yourself, it is essential to be able to provide references and testimonials from the kinds of customers that you seek. Get approval in advance—and online video testimonials whenever you can.

**Action Tip 3.** Go where the market is. Meet them in person. If you want to sell weddings, invest in bridal fairs. If you want to sell to civic groups in your community, stage a live showcase event and invite the right people—as long as they are in your sweet spot.

## HERE'S THE POINT...

Don't rely on your sweet spot clients and prospects to figure things out on their own. Cut through the noise by first understanding how they make purchase decisions and then build your promotional campaign from there. Remember to complete the Action Tips in sequence: 1) update your online presence, 2) equip your sales team with sweet spot testimonials, and 3) meet your target clients in person ("the best form of advertising is word of mouth").

Next issue we'll talk about the do's and don'ts of crafting high impact sales-oriented promotional messages. In the meantime, best wishes for big success in 2014! **MB**

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# Branding

YOUR FUTURE DEPENDS ON IT!

By Big Daddy Walker

**B**randing? No we aren't talking about taking a hot branding iron and branding your logo on your body. Branding, as defined by the Webster's dictionary is "the promoting of a product or service by identifying it with a particular brand." With that said, what does that mean? Unique names are great and are fun to devise, but what about your logo and other company imagery? How do they relate to your company? How recognizable is your company in your area?

Branding, if done correctly, should invoke a positive feeling when it is experienced both through vision as well as at an event. An awareness of your brand is the one thing that will continue to stay in the minds of clients and guests long after the event—assuming you did a great job at advertising and provided first class customer service.

Branding is an everyday job in today's world. Never before have the options for free branding been so widely available, with social media like Facebook, Twitter, Pinterest, Yelp, LinkedIn, Google+, Foursquare and many more. There is no reason your presence and reach shouldn't carry you to thousands of people without even putting a penny into the advertising arm of these companies.

## PAINTING A SELF-PORTRAIT

Of course having your picture on your website is good for many reasons. 1. It shows that you are a real person just like your potential client. 2. It builds familiarity with your clients so they are familiar with you when you meet for an appointment. But this is not branding!

Branding is a calculated logo that conveys several messages to your clients. First, it speaks to the quality of your company. What have they experienced in the past with your company? What have their friends experienced with your company?

When building your logo you want to use a professional service if it is possible. If you can't, do some research. Use colors that invoke emotion and are eye-grabbing; something they will look at and be able to absorb in a brief second. You also want to maintain continuity in your marketing efforts so that every social media site, business cards, flyers etc. Maintain the same look feel and content.

## LOOKING BEYOND IMAGE

By giving back to your community in different ways, not only will you feel better than you did at the highest paid event you have ever worked, but you will also allow people who might never see you at an event anywhere else experience the company you have built and the quality you bring to the table. There



Among many honors, Cincinnati's Big Daddy Walker (a.k.a. Allen L. Walker) has been chosen Best of Weddings four times at The Knot, and is a three-time winner of Wedding Wire's Bride's choice award. He strongly believes that a DJ should not only provide entertainment but also create memories that are cherished for life.



are so many charities that need your help doing what you love. Playing music for just an hour or two can help great causes or local families that are struggling. Believe me, I feel the most inspired about what I do when I am finished with a charity event.

Branding is more than a logo; it's a company environment that is nurtured from the top down. If you are taking shortcuts in your services, your clients and employees will notice and learn to expect that from you. Then your branding efforts will be in vain. This is another aspect of the all-important subject of quality, which I will return to over and over in this column. Quality is the key to everything you do with your business. If you haven't built your company mission statement on quality, while *also* living and demonstrating to your employees that quality is the number one priority, then don't expect to grow your company.

## LEARNING FROM THE BEST

One of the great brands that most of us are aware of is Starbucks. No matter where you go you will see or recognize the Starbucks brand. Not only will you see it, but you will also think about coffee. Or a latte. Or tea. Guaranteed, *something* will flash through your mind. This is branding at its most successful. Starbucks CEO Howard Shultz has the following wisdom to share on branding:

***"In this ever-changing society, the most powerful and enduring brands are built from the heart. They are real and sustainable. Their foundations are stronger because they are built with the strength of the human spirit, not an ad campaign. The companies that are lasting are those that are authentic."***

(From *Pour Your Heart Into It: How Starbucks Built a Company One Cup at a Time*)

This quote sums up what it takes to build a successful brand today. Remember: Starbucks isn't the cheapest cup of coffee...but they are ALWAYS BUSY! **MB**



# The REAL Reason Why the Bride Didn't Hire You

By Stephanie Padovani

**You meet with a couple and everything goes great. They love you, you love them; it's a match made in heaven.**

Except—they don't book you.

Even if you have the guts to ask the bride or groom why they didn't hire you, their answer doesn't tell the whole story. Most couples will say it came down to budget because that's the easiest answer.

If you're ready to delve deeper and learn the truth, here are the real reasons why she didn't book you.

(\*For the sake of brevity I have chosen to use the words "bride" and "she" in this article. I'm not suggesting that only brides or heterosexual couples plan a wedding. Really.)

## 1. YOU LOOK EXACTLY THE SAME AS THE CHEAPER COMPETITION.

It's never about price, even when they say it is.

Imagine that you're planning to buy your dream car. You settle on the make and model with all the features you want. Then you go down to Car Dealer #1 who quotes you a price of \$25,000. Car Dealer #2 down the street charges \$23,000.

It's the exact same car and you don't notice any differences in service, quality or warranty. Which dealer do you buy from?

You buy from Dealer #2. Why would you pay more for the exact same car if you don't have to?

The same thing happens with the bride or groom. If they can't distinguish you from the lower priced competition, they're going with the cheaper price.

When a bride ditches you for someone cheaper, it's not just all about price. It means you didn't communicate your value.

## 2. YOU DIDN'T LOOK, SOUND AND ACT PROFESSIONAL AT THE MEETING.

At the meeting, every aspect of your interaction is under a microscope, and the couple assumes you'll behave exactly that way at the wedding.

If your office is disorganized with shrieking children and animals tearing through the room, that image of chaos can blossom in the bride's imagination. If you dress like a bum and have a wicked case of halitosis, she's imagining the horror on her guests' faces.

You'll lose the wedding if you don't attend to the small details and project professionalism throughout.

## 3. YOU DIDN'T RESPOND QUICKLY ENOUGH.

As soon as you don't respond to her email or voicemail almost immediately, she's having

nightmares that you won't show up for the wedding.

You must respond within 24 hours, no exceptions. Otherwise, she won't trust that you'll show up on her big day.

## 4. YOU DIDN'T MAKE HER FEEL SPECIAL.

When asked to describe what they want the wedding day to be like, 99% of brides will answer, "I want it to be unique and fun." What she's really saying is that she wants to feel unique and one of a kind, because that wedding is an extension of her.

If you give her the impression that she's "just another number" by making assumptions, getting the wedding date or details wrong or (God forbid!) forgetting her name, you've failed the test.

## 5. YOU TALKED ABOUT YOURSELF INSTEAD OF HER.

One of the biggest DJ stereotypes is the obnoxious MC who talks non-stop on the microphone. If you're the one doing most of the talking at your meeting, it's easy for her to assume that's exactly what you're going to do at the wedding.

Ask open-ended questions to get the couple talking and then listen. If the couple doesn't do at least 80% of the talking, you're losing the wedding.

## 6. YOU DIDN'T ASK FOR THE SALE.

If you don't ask for the sale, you certainly can't book the wedding. One DJ we met actually discourages couples from booking that day and urges them to meet with at least three other DJs!

The more time that goes by after your meeting, the less likely they are to book you.

## 7. SHE "FELL IN LOVE" WITH ANOTHER DJ WHO PAINTED THEMSELVES INTO THE PICTURE OF HER PERFECT WEDDING DAY.

Above all else, the bride is buying an experience when she books. And that experience isn't focused on a DJ, MC and elegant uplighting, either.

The experience she's buying is the certainty that she will feel special and that her uniqueness will be reflected by the look, sound and feedback she gets from guests that dance all night long.

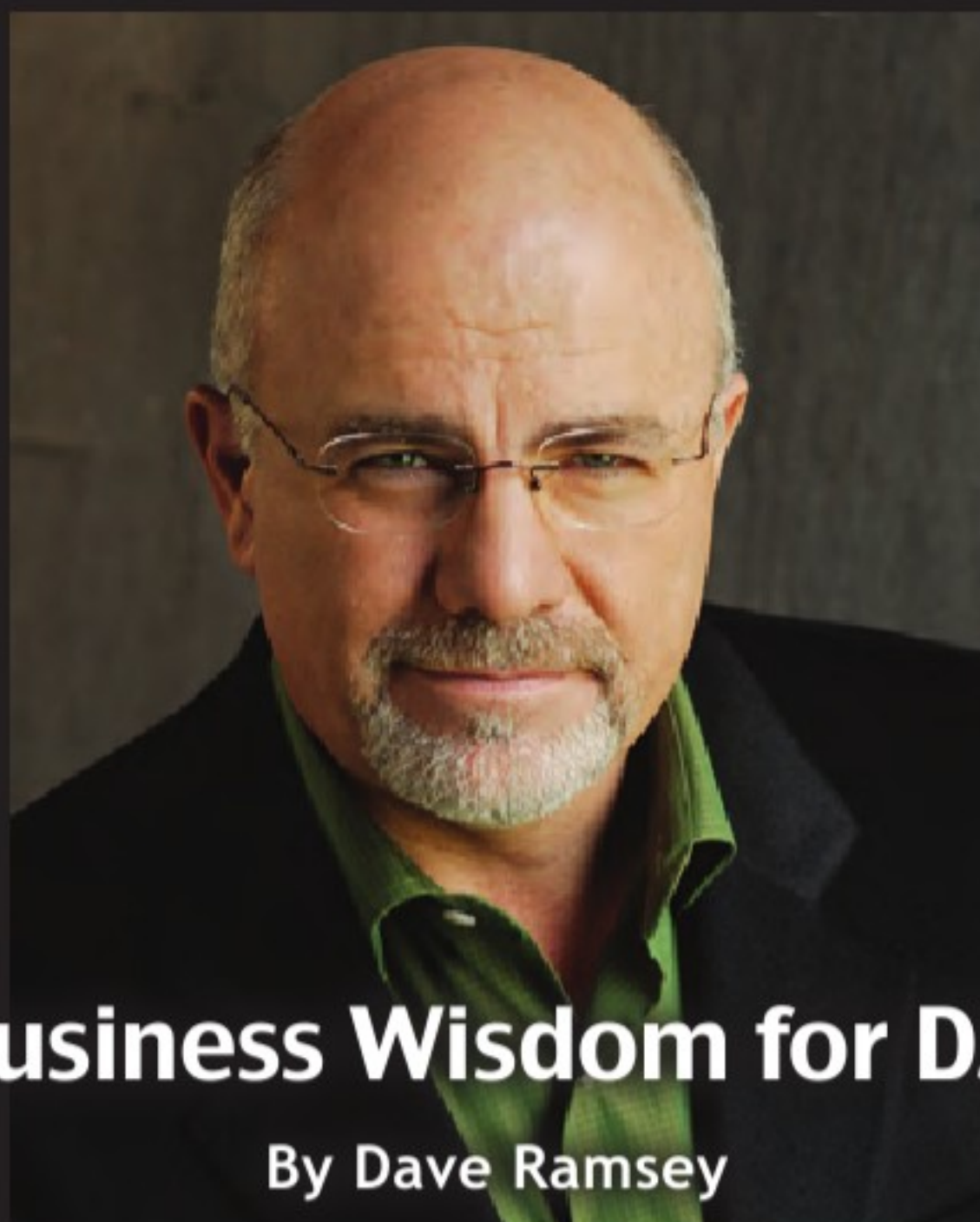
If a competitor comes along and asks the right questions to learn what she wants, then describes that in her own words, placing himself as the entertainment director, she will book him instead of you.

Don't buy the easy myth that price is the reason why you didn't get hired. Identify which of these seven mistakes you made and fix it. **MB**



Stephanie Padovani and her husband, Jeff, are the dynamic husband-wife duo behind **Book More Brides**, the #1 marketing resource for the wedding industry. Visit [BookMoreBrides.com/priceshopper](http://BookMoreBrides.com/priceshopper) to learn how to position yourself as a valued Wedding Expert in only five minutes.





## Business Wisdom for DJs

By Dave Ramsey

### Superstar Salespeople

Dear Dave,

*I own a landscaping company, and recently I hired some superstar employees. One of them is really good, and I'd like to turn him into a salesman. How should I start this process?*

- Daniel

Dear Daniel,

The first thing I'd do is talk to some other landscaping companies outside your area that are about your size, while big enough to have a salesman or two, and pick their brains as to how they're structured. You could go visit them personally, or it could be as simple as a phone call. Just let them know you're thinking about hiring your first salesman, and find out how they pay their guys and if it's working well for everyone.

What we're talking about here is called best practices in business. Find something that works for someone else in your same industry, and apply it to your situation. Think of it this way. If you wanted to lose weight, you'd begin by doing what thin people are doing, right? You emulate behavior that generates positive results.

Another thing I'd tell you in this kind of situation is to make sure the person involved understands that any compensation agreement you initiate in the beginning is on a trial basis for a specific length of time. You're venturing into uncharted territory here, and while you want to make sure your new salesman makes enough money to eat and have a decent life, you don't want him to make more than the company.

Come up with a temporary compensation plan that's agreeable to you both at the outset. Then, have an agreement to revisit the plan in 90 days, six months or a year down the road. There may be some time, and a little bit of give and take involved, but in the end you've both got to be okay with the upside and downside of the scale and the natural results. You'll both be really happy if he's busting it and making himself and the company financially successful. But as a business owner, you kind of want him to starve out (not literally) if he's not making sales!

- Dave

### Mobile Beat Notes

*From MB Editors: This is something we are going through now at our local DJ company. We have DJs who are fantastic performers and MCs who want to get themselves booked more often (ie. make more money) and have the right skill set to work with the potential clients (usually brides.) While we have always encouraged our DJs to be involved in the sales process at at least one pre-contract "meet the DJ" meeting, we are finding that this deeper connection with the bride and groom is great for the whole event. **MB***



Dave Ramsey is America's trusted voice on money and business. He's authored four New York Times best-selling books: **Financial Peace**, **More Than Enough**, **The Total Money Makeover** and **EntreLeadership**.

The Dave Ramsey Show is heard by more than 6 million listeners each week on more than 500 radio stations. Follow Dave on Twitter at @DaveRamsey and on the web at [www.daveramsey.com](http://www.daveramsey.com).



# What's the "RAP" on You and Your Business?

I KNOW YOU LOVE YOUR BUSINESS. DO YOUR CUSTOMERS?

By Jeffrey Gitomer

**W**hat do you mean you don't know the "RAP" on you and your business? YOU CREATED IT!

Just ask Mother Google. She is standing by with millions of info-bits and info-bites about you and your business that you (or anyone) can have in a nanosecond. For free.

What is posted about you (not what you have posted about yourself) on Google, or on any social media, is a reflection of how others perceive you. It's also what others, who are looking for you or what you sell, may think of you once they find you. In short, it's your "RAP."

The old word is "rap sheet." It was a police term for a summary of what was factual about your past – your record of events – mostly bad. It was a forerunner to Google.

I am creating and redefining a new "rap sheet" that encompasses both good and bad. It's not just about "what was" – your 21st century RAP sheet is about both "what was" and "what is." And just like the old rap sheet – you create it.

Unlike the old rap sheet, the new RAP sheet can help you attract and grow IF you're aware of your online presence and how that affects and impacts your sales and your business.

The new RAP sheet – or should I say the "RAP of sales" – is broken down into segments that define the process by letter (R.A.P.) and once you read them, you will at once have an understanding and a game plan to improve in each area. You'll also have insight as to why the new RAP on you can make or break your business.

Here are the RAP elements:

## REPUTATION

Built slowly over time, your reputation defines your present situation and your next sale. It documents how you react, respond, and recover from service calls and issues, and it cements your image both online and in the customer's thoughts. Your reputation is a reflection of your status in the business world, and a reality check from your customer's perspective.

**DO THIS:** Take responsibility for your reputation, and take all necessary actions to build and preserve it.

## ATTRACTION

Not the "law of attraction" – rather VALUE attraction. What value-based messages are you sending? What messages are your customers responding to? How are these messages creating a bigger, more responsive, more positive, more loyal customer base? Everything from daily tweets and blog posts to one-on-one customer interactions create your word-of-mouth and word-of-mouse attraction.

**ASK YOURSELF:** What's attractive about me and my business? Why would a customer follow me? What do I have to do to create more positive followers?

## PROFIT

Not your profit, THEIR profit. Make certain that every customer knows and understands how they win AFTER purchase, how

they use and produce, and how they benefit and enjoy. Concentrating on customer value also has a positive internal effect. When customers are happy and feel valued, it creates a loyalty-base of customers AND employees. Profit is way more than money.

Here are a few companies you can look at as examples of good, mixed, and bad:

**BAD RAP:** Borders, Blackberry, Yellow Pages, AOL

**MIXED RAP:** American Airlines, Goldman Sachs, JC Penney, DISH Network

**GOOD RAP:** Amazon, Zappos, Southwest, Bloomberg

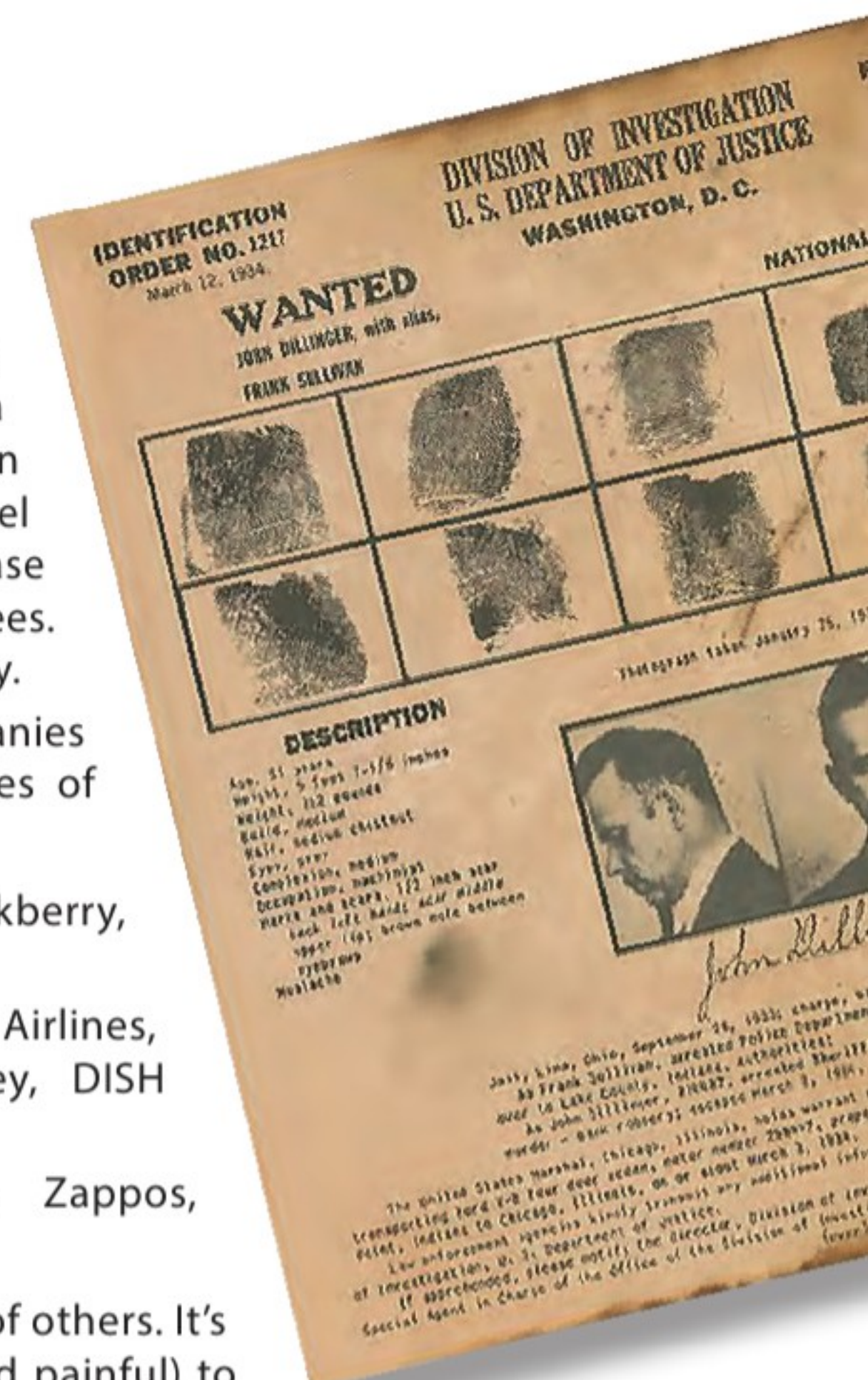
It's easy to see the RAP of others. It's often way more difficult (and painful) to see your own.

Here's a bit more on how you create your own rap:

- Your corporate and personal philosophy guides your words, actions, and deeds. Your philosophy is comprised of the principles you live by. Beyond your mission, it's how you help others and how you live your core values.
- Create a culture of comradery and support, communication and truthful information, service and response, and availability and helpfulness. Culture is your long-term essence. Your spirit. Look at all the companies I listed under "good rap." They all have amazing internal cultures. Not a coincidence.
- Treat your people right and they will treat your customers beyond your expectations.

Reputation, Attraction and Profit are THE three words that define your business in the minds, responses, posts, and actions (including purchases) of your customers and prospects. Now that you know the words, their definitions, and their impact, it may be time to do a review – both internal and on Google. Identify your RAP, define it, and make whatever positive changes are necessary to build it.

Your RAP is out there – the question is: what are you doing about it? **MB**



Jeffrey Gitomer is the author of twelve best-selling books, including *The Sales Bible* and *The Little Red Book of Selling*. His bestselling *21.5 Unbreakable Laws of Selling* is now available as a book and an online course at [www.gitomerVT.com](http://www.gitomerVT.com). For public event dates and information about training and seminars visit [www.gitomer.com](http://www.gitomer.com) or email Jeffrey personally at [salesman@gitomer.com](mailto:salesman@gitomer.com).



# Mobile Beat

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## Talking Tech



DETAILS ON  
PAGE 22

## "We don't want the party to end!"

They're the words you always want to hear at the end of the gig. How do you get to be that good? It takes talent, practice, and the kind of content you find in every issue of **MOBILE BEAT**.

Unfortunately, **YOU ONLY HAVE ONE ISSUE LEFT**, after the one you just got or are about to get. We're reminding you now so you "don't miss a Beat."

Whether you've been DJing for decades or just stepped up to the mic, Mobile Beat's performance tips, tech know-how, business guidance, and much more, make every issue a tool you can use to improve.

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# The Teacher Becomes the Student: My Lessons as a Seminar Speaker



By Mark Peace Thomas with Staci Nichols

**I** have had the good fortune to be allowed to speak on two separate occasions at Mobile Beat Conferences. This year, I presented “The Art of Interaction 2.0” with my good friend and colleague Zan the Man. Our goal was to remind DJs that becoming true “entertainers” will separate them from the those who just play music. Many of us have already felt the effects of “free” music, the iPod, and the low barrier of entry into the DJ business. We each have to step up our game and become effective MCs who engage audiences while also finding ways to offer additional options.

I was speaking to fellow WED Guild member Dave Ternier from Special Request Weddings in Manitoba, Canada, about my presentation at MBLV18. Dave had attended “The Art of Interaction 2.0” and mentioned how he and some other attendees had felt put off when I asked for volunteers then told the only female volunteer to sit down. Dave’s honesty and frankness in analyzing my faux-pas with me led me to reflect on the situation, and then write this article.

For those who were not at the presentation, Zan explained that “the inner game” involves the three Cs: Conversation, Confidence, and Communication. I was in the process of demonstrating what we call “the outer game,” which is a manifestation of the inner game. I held a “Dance-Off” to display an example of the outer game and began by asking for volunteers from different states/areas—no gender was mentioned.

At weddings, I plant a seed early by asking each table to pick a male representative. I invite guests to talk amongst themselves and choose the most fun-loving, handsome, creative guy. Mid-way through dinner, I may bring it up again and see how many table reps have been chosen, giving encouragement when necessary. When it’s time, I have the male table reps come forward, and we start the Dance Off.

During our seminar, when the lone female—Staci Nichols from Revolution Weddings in San Diego—came forward, I promptly sent her back to her chair. I forgot that a basic rule of improvisation is to always say “yes” and not discount what is happening in the moment. In other words, go with the flow! While Staci was willing to be a part of the fun, I sent her away. Not only did I confuse the other attendees, but I created an alienating environment and even offended some. I, the communication teacher, had not communicated clearly! My miscommunication

actually caused some attendees to “boo” me!

The lessons I learned:

### 1. COMMUNICATE CLEARLY

*I must be specific when I talk. Avoid confusion.*

Dave brought to my attention that he and others were asking, “Why is he sending the ‘girl’ away?” Ah-ha, I then understood the “boos” from the audience. I realized that I had not specified “males.”

### 2. BE PREPARED

*I will create a game plan and explore ideas on how to deal with different scenarios.*

Dave also brought up the idea of having the male and female volunteers pair up to compete, which would create a new dynamic and possibly encourage a hilarious “battle of the sexes” when women are dealing with a song like “Sharp Dressed Man” or the opposite when a man is dealing with a song like “Girls Just Wanna Have Fun”. There is a reason Dave is a WED Guild member!

### 3. OWN MISTAKES

*I take responsibility for all my decisions and do my best to learn from them.*

I reached out to Staci to apologize. She was so cool that she ended up proofreading this article, adding to it and improving the content.

### 4. ASSESS OFTEN

*Review a situation while it is happening at before taking action... and continue to assess even after the event.*

Staci was my curve ball during my presentation and instead of stepping back out of the batter’s box to take a moment. I abruptly took a swing. I should have asked “Is this woman really going to affect the entertainment value of this activity?” Fortunately, I continued to assess my choice after the conference leading me to some fresh, new ideas.

### 5. STAY POSITIVE

*We are all human. I strive to remain positive and focus on what can be done to move forward.*

I tend to dwell on my past decisions, but the key to true happiness and success is the ability to accept the past and look ahead. Someone once said, “The rear view mirror is small, and the windshield is big so we can look ahead.” **MB**





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